

Prize Contest for Motion Picture Comedies

Film Fun

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JANUARY

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PARAMOUNT PICTURES listed in order of release

(November 1, 1920, to March 1, 1921)

George Melford's Production

"Behold My Wife"

Ethel Clayton in

"Sins of Rosanne"

Wallace Reid in

"Always Audacious"

* Enid Bennett in

"Her Husband's Friend"

Billie Burke in

"The Frisky Mrs. Johnson"

Bryant Washburn in

"Burglar Proof"

George Fitzmaurice's Production

"Idols of Clay"

Dorothy Dalton in

"A Romantic Adventure"

Thomas Meighan in

"Conrad in Quest of His Youth"

A Wm. De Mille Production

Dorothy Gish in

"Flying Pat"

A Cosmopolitan Production

"Heliotrope"

Roscoe ("Fatty") Arbuckle in

"The Life of the Party"

Bryant Washburn in

"An Amateur Devil"

Lois Weber's Production

"To Please One Woman"

Wm. S. Hart in

"The Testing Block"

A Wm. S. Hart Production

* Enid Bennett in

"Silk Hosiery"

Letting yourself in for a good time!

Four from this family.

And four's *all*, or the line would be longer, because this little thing is unanimous:

Entertainment for the whole family, *undivided*, is Paramount Pictures' long suit.

A family more than five million strong every day.

Watch the happy *groups* at any good quality theatre tonight, any night, matinees, too: there you have the folks who know the secret!

Paramount is *THERE* with the good time—*THERE* at ten thousand and more theatres—are you keeping the date? And picking your pictures by *name*?

CONTINUED FROM FIRST COLUMN

Maurice Tourneur's Production

"The Bait"

Starring Hope Hampton

Wallace Reid in

"The Charm School"

George Melford's Production

"The Fighting School-Master"

A Cosmopolitan Production

"The Inside of the Cup"

Billie Burke in

"The Education of Elizabeth"

* Douglas MacLean in

"The Rookie's Return"

William De Mille's Production

"Midsummer Madness"

George Fitzmaurice's Production

"Money Worship"

Thomas Meighan in

"The Frontier of the Stars"

A Charles Maigne Production

Roscoe ("Fatty") Arbuckle in

"Brewster's Millions"

Dorothy Gish in

"The Ghost in the Garret"

Cecil B. De Mille's Production

"Forbidden Fruit"

* Douglas MacLean in

"Chickens"

A Cosmopolitan Production

"The Passionate Pilgrim"

Charles Maigne's Production

"The Kentuckians"

Ethel Clayton in

"The Price of Possession"

A Lois Weber Production

"What Do Men Want"

* A Thomas H. Ince Production



FAMOUS PLAYERS - LASKY CORPORATION

ADOLPH EIDSON Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General



Paramount Pictures

YOUR SUCCESS GUARANTEED

The Shortest, Easiest and Surest Road to Prosperity and Success—A Subtle Principle of Success

THIS SUBTLE PRINCIPLE in my hands, without education, without capital, without training, without experience, and without study or waste of time and without health, vitality or will power has given me the power to earn more than a million dollars without selling merchandise, stocks, bonds, books, drugs, appliances or any material thing of any character.

This subtle and basic principle of success requires no will power, no exercise, no strength, no energy, no study, no writing, no dieting, no concentration and no conscious deep breathing. There is nothing to practice, nothing to study, and nothing to sell.

This subtle and basic principle of success does not require that you practice economy or keep records, or memorize, or learn to do anything, or force yourself into any action or invest in any stocks, bonds, books or merchandise.

This Subtle Principle must not be confused with memory systems, "will power" systems, Christian Science, psychology, magnetism, thrift or economy, nor should it be confused with health systems, auto-suggestion, concentration, "personality," self-confidence or opportunity, nor should this Subtle Principle be confused with initiative, mental endurance, luck, chance, self-analysis or self-control. Neither should this principle be confused with imagination, enthusiasm, persuasion, force or persistence, nor with the art or science of talking or salesmanship, or advertising.

No one has yet succeeded in gaining success without it.

No one has ever succeeded in failing with it.

It is absolutely the master key to success, prosperity and supremacy.

When I was eighteen years of age, it looked to me as though I had absolutely no chance to succeed. Fifteen months altogether in common public school was the extent of my education. I had no money. When my father died, he left me twenty dollars and fifty cents, and I was earning hardly enough to keep myself alive. I had no friends for I was a negative and of no advantage to any one. I had no plan of life to help me solve any problem. In fact, I did not know enough to know that life is and was a real problem, even though I had an "acute problem of life" on my hands. I was blue and despondent and thoughts of eternal misery arose in my mind constantly. I was a living and walking worry machine.

I was tired, nervous, restless. I could not sleep. I could not digest without distress. I had no power of application. Nothing appealed to me. Nothing appeared worth doing from the fear that I could not do anything because of my poor equipment of mind and body. I felt that I was shut out of the world of success and I lived in a world of failure.

I was such a pauper in spirit that I blindly depended on drugs and doctors for my health, as my father before me, I was a "floater" and depended on luck for success. The result of this attitude on my part was greater weakness, sickness, failure and misery as is always the case under similar conditions.

Gradually my condition became worse. I reached a degree of misery that seemed intolerable. I reached a crisis in my realization of my failure and adverse condition.

Out of this misery and failure and pauperism of spirit—out of this distress—arose within me a desperate reaction—"a final effort to live"—and through this reaction, arose within me, the discovery of the laws and principles of life, evolution, personality, mind, health, success and supremacy. Also out of this misery arose within me the discovery of the inevitable laws and principles of failure and sickness and inferiority.

When I discovered that I had unconsciously been employing the principles of failure and sickness, I immediately began to use the principles of success and supremacy. My life underwent an almost immediate change. I overcame illness through health, weakness through power, inferior evolution by superior evolution, failure by success, and converted pauperism into supremacy.



I discovered a principle which I observed that all successful personalities employ, either consciously or unconsciously. I also discovered a principle of evolution and believed that if I used it, that my conditions would change, for I had but one disease—failure, and therefore there was but one cure—success and I began to use this principle and out of its use arose my ambition, my powers, my education, my health, my success and my supremacy, etc., etc.

You may also use this principle of success deliberately, purposefully, consciously and profitably. Just as there is a principle of darkness, there is also a principle of failure, ill-health, weakness and negativity. If you use the principle of failure consciously or unconsciously, you are sure always to be a failure. Why seek success and supremacy through blindly seeking to find your path through the maze of difficulties? Why not open your "mental eyes" through the use of this subtle success principle, and thus deliberately and purposefully and consciously and successfully advance in the direction of supremacy and away from failure and adversity?

I discovered this subtle principle—this key to success—through misery and necessity. You need never be miserable to have the benefit of this subtle principle. You may use this success principle just as successful individuals of all time, of all countries, of all races, and of all religions have used it either consciously or unconsciously, and as I am using it consciously and purposefully. It requires no education, no preparation, no preliminary knowledge. Any one can use it. Any one can harness, employ and capitalize it, and thus put it to work for success and supremacy. Regardless of what kind of success you desire, this subtle principle is the key that opens the avenue to what you want.

It was used by

Moses
Caesar
Napoleon
Roosevelt
Rockefeller
Herbert Spencer
Emerson
Darwin
Morgan
Harriman
Woodrow Wilson
Charles Schwab
Lloyd George
Charles E. Hughes
Abraham Lincoln
Clemenceau
George Washington

Marshall Field
Sarah Bernhardt
Galli-Curci
Nordica
Melba
Cleopatra
Alexander the Great
Edison
Newton
Wanamaker
Phil Armour
Andrew Carnegie
Frick
Elbert Hubbard
Shakespeare

Mozart
Mendelssohn
Copernicus
Confucius
Mohammed
Cicero
Demosthenes
Aristotle
Plutarch
Christopher Columbus
Vanderbilt
Marcus Aurelius
Pericles
Lycurgus
Benjamin Franklin

and thousands and thousands of others—the names of successful men and women of all times and of all countries, and of all religions and of all colors, make a record of the action of this Subtle Principle of Success. None of these individuals could have succeeded without it—no one can succeed without it—no one can fail with it.

Every one realizes that human beings owe a duty to each other. Only the very lowest type of human being is selfish to the degree of wishing to profit without helping someone else. This world does not contain very great numbers of the lowest and most selfish type of human beings. Almost everyone, in discovering something of value, also wants his fellowman to profit through his discovery. This is precisely my attitude. I feel that I should be neglecting my most important duty towards my

fellow human beings, if I did not make every effort—every decent and honest effort—to induce everyone to also benefit to a maximum extent through the automatic use of this subtle principle.

I fully realize that it is human nature to have less confidence in this Principle because I am putting it in the hands of thousands of individuals, but I cannot help the negative impression I thus possibly create. I must fulfill my duty to each member of humanity just the same.

I do not urge anyone to procure it because I offer it without any obligation whatsoever. I urge everyone to procure the Subtle Principle of Success because the results it holds in store for each individual are great—very great.

This subtle principle is so absolutely powerful and overmastering in its influence for good, profit, prosperity and success, that it would be a sin if I kept it to myself and used it only for my personal benefit.

So sure am I of the truth of my statements—so absolutely positive am I of the correctness of my assumption and so absolutely certain am I that this Principle in your hands, will work wonders for you that I am willing to place this Principle of Success in your hands, at my expense, without any obligation whatsoever on your part. You will recognize the tremendous value of this Principle within less than thirty minutes—in fact, almost immediately, as you become conscious of it, you will realize its practicability, its potency, its basic reality and its power and usability for your personal profit, pleasure, advancement, prosperity, success and supremacy.

Thousands of individuals claim that the Subtle Principle of Success is worth a thousand dollars of anyone's money. Some have written that they would not take a million dollars for it. You will wonder that I do not charge a thousand dollars for the Subtle Principle of Success—for disclosing this Principle—after you get it into your possession and realize its tremendous power and influence for your success and supremacy.

I, myself, have derived such tremendous results—amazing results—from its power, that I want every man and woman to have this key to success, prosperity, wealth and supremacy. This is why I am willing to send it to any one—to any address, without any obligation whatsoever—this Subtle Principle of Success is yours to keep, yours to use for the attainment for your success, happiness and supremacy.

Remember, you are under no obligation whatsoever, to pay or to return anything to me. The Subtle Principle of Success is yours to keep.

You would never forgive me, and I could never forgive myself, nor could the creative forces of the Universe forgive us, if I failed to bring you to the point of using this subtle principle of success. You would never forgive me, if I failed to do for you that which you would do for me, if our positions were reversed.



You want success of some kind. This is your opportunity to get it—to get what you want.

Write your address on the form below, or write me a postal or a letter, asking me to send you the Subtle Principle of Success without any obligation of any kind whatsoever, on your part, and you will receive by return mail, the Subtle Principle of Success—a Principle of supremacy—the key to your every success—the equal of which you have never seen.

ALOIS P. SWOBODA, 824 Berkeley Building
West 44th Street, New York City

ALOIS P. SWOBODA, 824 Berkeley Building
West 44th Street, New York City

You may send me, at your risk and expense, the Subtle Principle of Success.

I promise you and myself to help myself to the utmost through the Subtle Principle of Success.

I promise to accept the Subtle Principle of Success with an eager and open mind for my advantage.

I am above seventeen years of age and I am sincere and honest in my statements and promises.

It is understood that I am not obligated to return or to pay for the Subtle Principle of Success.

Name.....

(Write plainly)

Address.....

City.....

State.....

Note.—The above statement in Film Fun is absolutely guaranteed in every way to be as represented.

HOW TO KEEP CHEERFUL



The price of these
art prints is
Twenty-five
Cents a copy

THERE are many ways of keeping in a good humor, but one of the surest reminders of the gospel of cheerfulness is the noted covers of **JUDGE**.

The greatest artists of the country have made **JUDGE** justly famed for its delightfully humorous covers.

JUDGE offers reproductions of its appealing covers for sale, *in full colors*, mounted on heavy double mats, size 11 x 14 inches all ready for framing.

You could hardly get a more pleasing wall decoration for your home, bungalow, den, clubroom, cabin or camp.

These **JUDGE** covers are a constant delight. To look at them is to smile.

Keep cheerful with a set of **JUDGE** covers.



Fill in your name and address on the coupon, mark a check or cross next to the names of the pictures you select, pin a bill, money order or stamps to it, and upon receipt of same we will send the pictures to you, postage prepaid.



Judge Art Print Department
225 Fifth Avenue New York City

Herewith please find \$.....for which send the assortment of art prints checked below to

Name.....

Address.....

City.....

State.....

The Curse of Drink

No Man's Land

War Babies

That's Good—Hold That!

JUDGE ART PRINT DEPARTMENT
225 FIFTH AVENUE NEW YORK CITY

FILM FUN

A MONTHLY REEL OF LAUGHS

New York, January, 1921



Without this picture, it would be cruelly unjust to Mildred Davis to say that she weighs more than her piano. But the picture sets everything right.

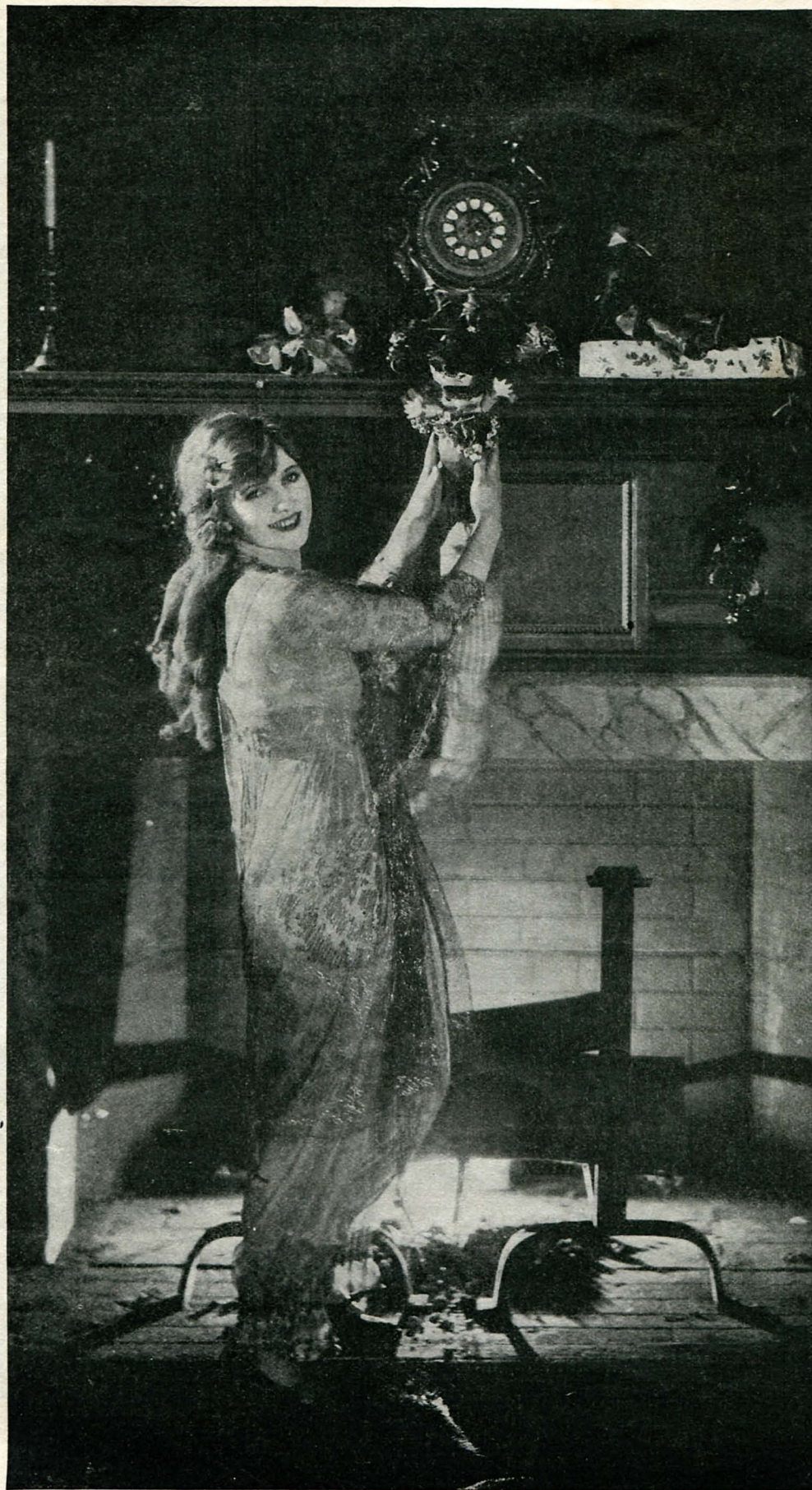


Like the motorman who took a trolley ride on his day off, Priscilla Dean, after facing a grinding camera six days a week, seeks variety on the seventh day in grinding an ice-cream freezer. If the cream doesn't stiffen, she orders a "retake."



If you heard someone whistling—and you faced about to see who it was—and it turned out to be Daisy Robinson whistling—adorably, like this—would you go on, or would you turn back?

You would? Well, that makes it unanimous.



Think of it! A movie star standing before an open fire, yet not in a diaphanous gown! Really, it's sensational. Mary Miles Minter deserves a very nice Christmas stocking for being so daringly original.



A New Contest; This Time for Scenario Writers



HAVE you a little synopsis for a scenario in your head? If so, Film Fun will help you develop your talent.

Stories for comedies are in constant demand by motion picture producers, who are scouring the literary field for new talent.

While the contest continues, Film Fun will pay to the writer of the best synopsis for a comedy, or comedy-drama, received each month, the sum of \$15. Our preference is for comedies.

A page of these, with the name of the writer of each, will be printed in Film Fun each month, beginning with the February issue. Manuscript must not exceed 400 words in length. They must be typed on one side of the paper only, with the name and address of the writer in the upper left-hand corner of the first page of manuscript. No manuscripts will be returned unless requested. Return postage must be sent.

This contest is open to everybody. All material published will be copyrighted, but should there be a demand for any of the published scenarios, copyright will be released to the author. The prize-winner each month will be chosen by a committee of judges, selected from the editorial staff of the Leslie-Judge Co.

For your assistance, we are printing on this page two sample synopses, one of a well-known war drama, the other of a recent comedy. We cannot enter into any correspondence with contestants, so please omit letters. Let your synopsis speak for itself.

"The Suitor"

THE suitor is in love with a millionaire's daughter, but papa does not approve him. His antagonism is based on the grounds that the suitor is a bit of an ass. For example, he brings the girl a bunch of roses and neglects to remove a large lizard that was secreted in its depths, and said lizard creates no end of din before it is retrieved. It popped onto the beautiful one's nose and ended its mad career by running down the decollete back of a week-end guest. At another time the suitor mistakes his loved one's image in the mirror for the real girl and meets with an accident. But his day of luck came. Villains plotted to blow up the millionaire and kidnap his daughter. The suitor discovers the plot, and biscuits full of dynamite and a loaded cigar never accomplished their ends. He disguises himself as a lackey and turns the loaded biscuits against the gang with explosive results. In the meantime, the head villain kidnaps the girl and makes off with her in an airplane. The suitor follows at sixty miles an hour on a motor cycle, until he jumps on a ladder hanging from the airplane (then flying low), ascends the ladder and throws the scoundrel out after a fight. Then he and the girl make their escape after a thrilling parachute leap. The finale sees the suitor in his loved one's arms and papa very grateful with a "God bless you, my children!"

"Held by the Enemy"

RACHEL HAYNE, young widow, is among those "Held by the Enemy" when the old family home is within the lines occupied by Northern troops. She is protected by Colonel Prescott from looters and from the unwelcome attentions of Surgeon Fielding and falls in love with the gallant Yankee officer. She is on the point of accepting Prescott when she is shocked to find her husband, long reported dead, is alive and has come to the house as a spy. Loyalty impels her to save him when he is captured and condemned to death, for it is through his own confession on seeing that she loves Prescott that the spy's true character is revealed. She is with wounded Prescott, pleading for her husband's life, when a shell strikes the building, the same where her husband is incarcerated, and he escapes. He is shot down and desperately wounded before he can go very far. Rachel persists in her efforts to save him, trying to carry him out of her home as a dead man. She is foiled by Surgeon Fielding. Major General Stanton appears on the scene. Fielding accuses Prescott of attempting to aid Rachel in passing her husband through the guard as a dead man. General Stanton lifts the cover from the body and finds that death has really come, clearing both Rachel and Prescott of complicity in the spy's escape. He places Fielding under arrest, degrading him before all present. The lovers are free to marry. Rachel is assured of being for life "Held by the Enemy."

Flash Backs

Some News Nuggets and Critical Quips

THE catch lines one reads on movie posters and in advertisements are an education in themselves. Take the picture which announces Alma Reubens, in "Thoughtless Women." It claims to move the heart through the eye." Some operation!

Ben Turpin is the only man living who can glance into the past and simultaneously peek into the future, while shaving the back of his neck and tying his tie at one operation, without the aid of a mirror.

Nature, as somebody was saying only the other day, is certainly wonderful, but we would like to concede something to science, too. For without the aid of monkey glands and an understanding of the Einstein theory, how would it be possible for Roscoe Arbuckle to take the role of Monte Brewster, in "Brewster's Millions," a forthcoming production, at the age of two?

The trade papers reported that seats for the opening night of "Way Down East," the Griffith film now playing at the Forty-fourth Street Theater, New York, sold as high as ten dollars. With the war tax that meant eleven dollars net. Our own idea is that it was "Eleven dollars? Nit!"

Mildred Harris, we learn, has just purchased a new Pierce-Arrow car, an ermine coat and accessories for each. Ain't Charlie stingy?

We hear of "The Poor Simp," with Owen Moore. We are not positive that this refers in any way to Jack Pickford.

"East is East and West is West, and never the twain shall meet," pomed Kipling. Ruddy should have seen

Charlie Ray's "Paris Green." A sign on a New York dock read: "Pacific Steamboat Company."

A coast rumor has it that Charlie Chaplin's hair is turning gray. Well, let's see. How many years is it since he made a picture?

"Mary Miles Minter has announced her intention of buying an aeroplane, and also plans to obtain a pilot's

license and fly the machine herself." (News item.) All of which is seethingly thrilling, if you grab it while you run. But if you sit down and read it over again, you will note the paragraph does not state that Mary is going to do all this.

It would seem to us the colorful personality of Wes Barry, assisted by his famous golden freckles, would impart sufficient radiance to anything he undertook. But in his first starring vehicle, "Dinty," he is supported by a pickaninny and a kid Chink. This conglomeration of hue sorta makes a rainbow outa the proceedings.

Constance Binney is announced in "Something Different." We're glad to hear it!

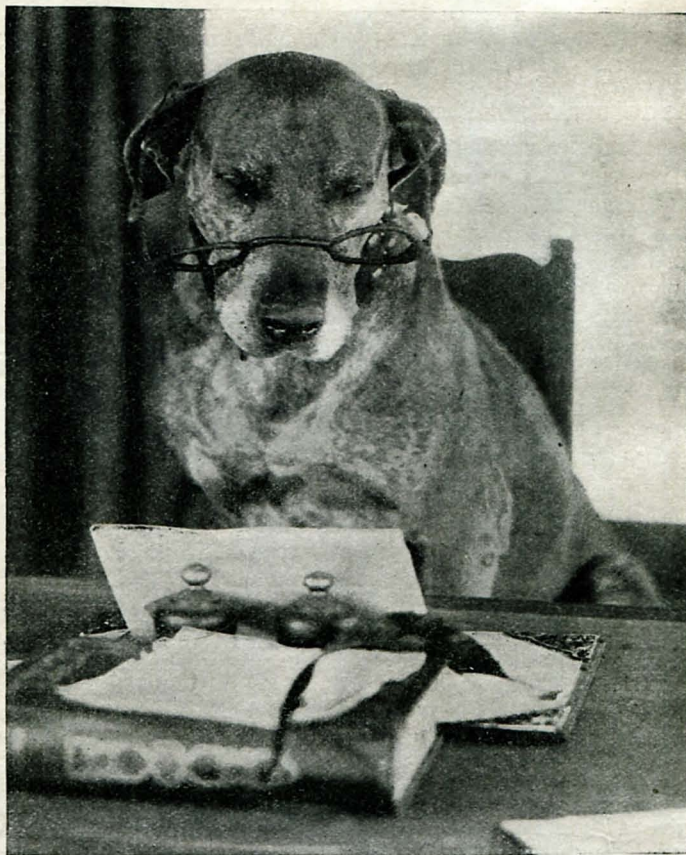
Sometimes a picture is as good as grub to us. F'rinstance,

if we had seen "The Spirit of Good" early in the morning, we'd have needed no mush-and-milk for a month.

"They used to say a boy was a perfect image of his father."

"And now?"

"Now they say he's a perfect moving picture of his father."

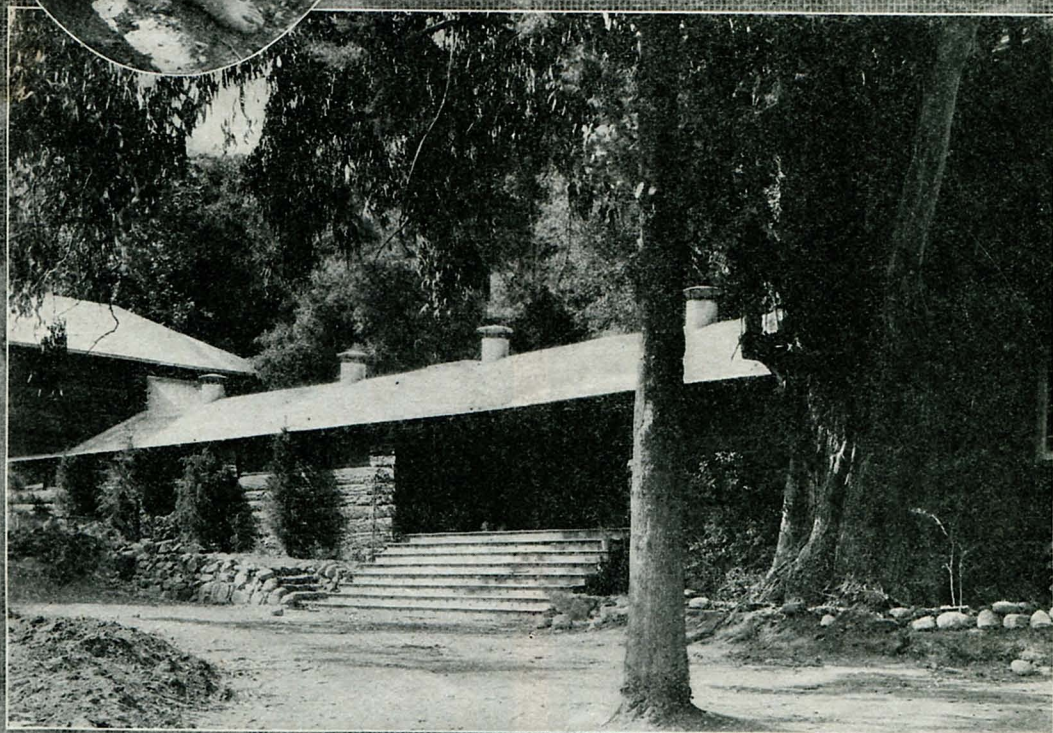


Teddy, the famous dog star of a score of Mack Sennett comedy successes, has contracted with the Special Pictures Corporation to begin work with them January 15th. Being experienced in pictures, he reads the new contract carefully to see if its terms protect him fully in the fat salary agreed upon. We can't tell you the figure, but Teddy expects to put money in the bank.

Stars and Their Homes



This is the house in Los Angeles where Bessie Love made her first appearance. Though featured in it, she doesn't remember it. She was born here.



The "Log Cabin" in Laurel Canyon, Which Is Home, Sweet Home, to Her Now.

"The Life of the Party" Anything But Dull



1. Attorney Arbuckle promises the committee pure milk and fair service if he has to fight for it.



2. The man responsible for conditions defies the attorney, who thereupon runs for mayor in opposition.



3. At a children's party he is camped by a leader of his rival's forces.

Attorney Algernon Leary (Fatty Arbuckle), "pure milk" candidate for mayor, attends a children's party for grown-ups. Going home, he is robbed of his fur coat, leaving him barelegged and in rompers, with a blizzard raging. He takes refuge in the first building he can reach, creating havoc in various apartments by his appearance. He blunders into the rival candidate in compromising company and compels him to withdraw, thus insuring Mayor Leary's election, after a whirlwind campaign.

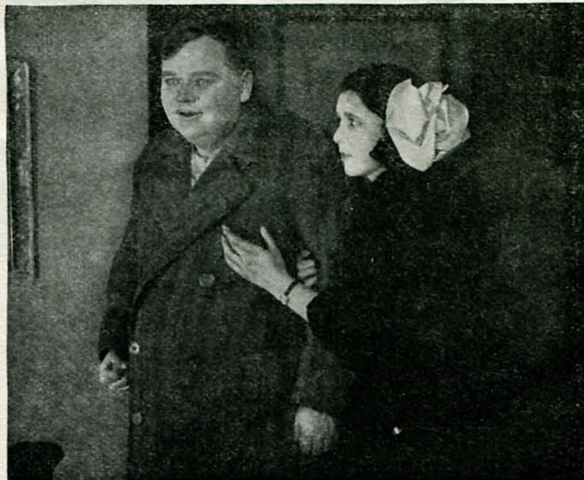


4. So he starts for home and on the way is relieved of his fur overcoat.



PARAMOUNT

5. Taking refuge from the blizzard in the first apartment house he surprises the rival candidate in the camp's room.



6. Cold? Of course. Nevertheless the one he likes best of the committee brings news of his election.



BILL HART'S FIGHTING FACE

As Others See——

Aspiring Young Actress—How should one register emotion?

Movie Fan—To show the formation of any heroic resolution, a man shuts his eyes and swallows hard, while a woman opens her eyes wide, parts her lips and breathes rapidly.

Aspiring Young Actress—And the other emotions—love, hate, fear?

Movie Fan—Simply do the same thing!

Heroic

Maid—But, madame, those pumps are much too small for you.

Movie Actress—That's the reason I want to wear them. I've got to register a lot of pain to-day.

History in the Making

Teacher (class of 1949)—Francis Xavier Cushman Jones, arise and name two distinguished men who blazed a trail to California in those early pioneer days when manhood was put to the supreme test, in that mad rush for gold, which began——

Francis X. C. Jones—Fatty Arbuckle and Charlie Chaplin.

Eyes Open

"How did you like California's climate?"

"Never noticed it. But, man, you should have seen those bathing beauties!"

Studio Manager—What's the trouble with the new leading lady? Temperamental?

Harassed Director—Leave out the mental.

Men Who Are Making Motion Picture History

By Jessie Niles Burness

TRANSPLANTING, it would seem, has an effect on men not unlike that which gardeners advocate for bringing plants to perfection. The uprooting and the pruning which are necessary, no less than the new environment, stimulate new and healthy growth.

This may be, at least in part, the reason why James D. Williams, general manager of Associated First National and the principal in this interview, has developed into such a power in the picture world. In the days of his youth he transplanted himself to Australia from his birthplace, Parkersburg, W. Va., and had attained success there which would have anchored an ordinary man for life, when the lure of pictures took possession of him, and he returned to America.

But his quality of genial gentleman is a contributory factor in his success, and he is likely to win what he sets out to because he is "so sort o' human" and brotherly.

He is a conservationist in words, never using two when one will serve, but the right one is usually chosen. He is carefully careless in his apparel and has acquired the "habit of the smiling countenance."

And everybody throughout the great establishment calls him "J. D.," which indicates they all consider him a "regular guy."

He transplanted himself from Australia to America in 1905. Along about that time it was that feature films were gaining recognition in his vicinity, the very first feature shown having been a three-reel thriller called "The Kelly Gang." It was an Australian picture, and it was followed some months later by a Norwegian production, "The Temptations of a Great City."

"You can guess pretty nearly from their names what



JAMES D. WILLIAMS

the pictures were like," says Mr. Williams. "There was plenty of action, I can tell you. But everybody liked them, and I saw, even at that time, that the longer feature pictures were the thing, because they created so much more of a sensation and held the attention of the audience much longer than the ordinary one-reeler. People would talk about them when they came out of the theater and would tell their friends, and the feature would thus get the benefit of personal advertising, which is always of the greatest value.

"Australia had this very distinct advantage over America in the early days of the industry, that people believed in pictures. Admissions from the beginning there were about fifty cents, and we escaped the hardships that attended development here in nickelodeon days. It was a great advantage to have the backing and respect of financiers, and having this enabled Australia to keep the pace, if she did not set it for the rest of the

world, up to 1914 or 1915. Since then they haven't made much progress, due in part to the war, but also because America woke up fully to the possibilities and has outstripped all competitors, establishing a lead she will hold.

"I came to America in 1906, with my head full of the idea of opening up a feature distributing company to handle these multiple-reel pictures I was convinced would control the market. I became associated with W. W. Hodgkinson, and our faith joined to our works resulted not long after that in the formation of the Paramount Distributing Corporation.

"A man to succeed in this business has got to see a couple of years ahead. The entire outlook will change in one year more than the usual commercial enterprise will change in ten years. The time will come, and soon, when

Griffith, Dwan, Neilan and other leading directors will be producing each his annual offering, just as Ziegfeld is producing his 'Follies' of the year. These picture plays will always be leaders, but, of course, there will be room and need for ordinary program pictures to supply the eighteen thousand picture theaters of the country—which number will increase steadily, I think.

"These big pictures will pull the people in and keep admission prices up. They will demolish the prejudice against pictures which still prevails to some extent, and they will educate and maintain a discriminating public all their own.

"They will be star pictures. The star system may have its faults, but in my judgment it will prevail for a long time yet, although a new technique, which is even now manifesting itself, is likely to modify the stars' domination to some extent. No, it isn't pantomime I mean, but screen acting. The player must become for the time being the character he portrays. When everyone in the cast does just that, we have a success that runs into seven figures.

"Stars are stars because they have endeared themselves to a great number of people. People like Norma and Constance Talmadge can get away with a bad scenario now and then, just as Al Jolson can come out on the stage and say anything and it gets over. And you can tell it to anyone who is interested that the popularity of these and other stars is built on a foundation of hard work, quite like that

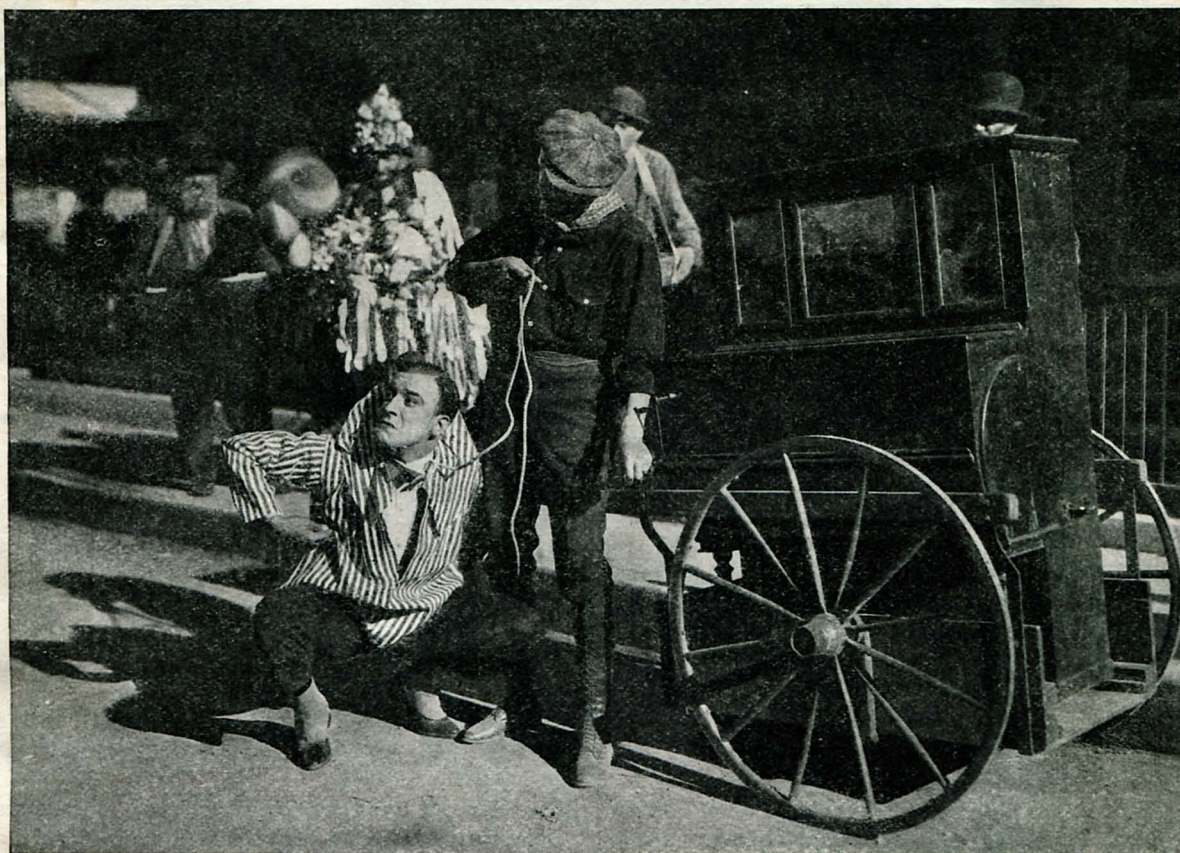
of stage favorites who are convinced there is no other way of attaining their heart's desire.

"Box-office receipts are what show the popularity of a star in any locality, and careful study of these and kindred subjects will enable producers to insure commercial success to one out of every two productions. We couldn't hope for better than that. Audiences are too capricious. Failures of productions in the 'speakies,' if you like to call them so, are more than that, especially of late, when it has been 'thumbs down' by the public on three or even four out of five offerings.

"Trust busting?" He laughed. I'd been getting in a question now and then, but this particular one was dear to my heart, because a good many people believe the motion picture industry has escaped domination by a trust by a very narrow margin, and I wanted his assurance the danger was passed.

"Well, you can call it that if you like. There came a time when there was danger that dollars would dominate the industry. Wall Street was willing to come in with money in almost unlimited quantities, but it didn't know the picture game; it takes highly specialized training, in addition to being born with the picture instinct, to succeed in the undertaking. Wall Street saw the figures in a few successful pictures and was willing to finance the taking over of the entire industry—production, distribution and

(Continued on page 50)



Something You'll Never See on the Screen: Frank Mayo Understudies Jocko, the Monk.



As we often have occasion to remark, there is no privacy in the movies. Florence Gilbert can't even take a bath without having a director to tell her how, and a camera man to snap her taking it.

Put Yourself In the Poor Girl's Place

An Up-to-the-Minute Thriller By Beech Hilton

CHAPTER I

Would She Do It?

AS Peachetta McMunn raised herself on one dimpled elbow, her robe-den-we of priceless lace fell from her ivory neck and shoulders. So marvelously seductive was the sight revealed that her maid, Joli, murmured "Mon Der!" and nearly swooned. Her mistress's flute-like voice restored her:

"Have you hermetically sealed all the windows?"

"We, mam'zelle."

"Then bar both doors on the outside and bid James loose the bloodhounds. I shall not need you again."

Touching a button that plunged the room into darkness, Peachetta slid luxuriously into the silken folds of her bed.

"If only," she whispered, "if only I may rest to-night! To-morrow, something tells me, I must wed Lord Noodlehed, although I detest him so. Why must I do it? Ah, why?"

CHAPTER II

She Had To Do It

JUST as the hall clock boomed out the hour of 2:22 a.m., Peachetta awoke with a start that nearly proved her finish. Her heart beat like a jazz drum. Stifling a cry, she switched on the lights. She was still alone in her sealed chamber, but something was insistently calling her. That Voice! Would nothing she could do shut it out? It seemed to call her, just as of yore, and even before yore, to steal from the house and do a wanton dance on the sward. Through cemented windows and barred doors to steal? What irony! And to fling both modesty and laces to the breeze? And she not wanton to! She wouldn't and she couldn't—but she must!

The room grew supernaturally dark. In another moment Peachetta found herself upon the front porch of the mansion. The night wind stirred her filmy abbreviations. Below her the bloodhounds noiselessly circled the house,

like a living merry-go-round. How could she pass them? Yet the Voice kept urging her on! Without knowing how it happened, she suddenly found herself whirling away in an elfin dance, where the moonlight flooded a bare spot in the quiet woodland.

"Dance!" something seemed to cry within her. "Dance till you're aflame with the autumn night and youth and beauty! Dance till the very trees bend feverishly toward you!"

How she hated it all! But she *had to do it!*

CHAPTER III

Who Saw Her Do It?

SUDDENLY, from the blackness of the trees and into the bright moonlight, crept a sinister figure—a man whose staring eyes were red with unholy passion, who licked his lips feverishly, and who stopped to rub his arm nervously. It was none other than Larry Coker, the rakish dope fiend! And Peachetta, in her wild abandon, saw him not. Her doom, as well as her room, seemed to be sealed. With a snarl like a hungry watcher-callit he sprang upon her, and his breath burned her cheek like the hot air from a car. With a scream resembling that of a motor boat calling its mate, Peachetta tore herself from his clutches, and slipping instantly into third speed, made for the trees. After her the enraged villain dashed. Around the tree trunks they flew, stumbling over frightened rabbits and skid-dingly threading their way over the pine needles. Just as her limbs were bending under her—the only way she could bend them, poor girl, unless she stood on her head—down through the treetops crashed an airplane, driving her pursuer into



Equipped with a camera, Joe Martin is now prepared to make a monkey of everybody. But lots of amateur photographers do that, you know.

a close-fitting grave. From the wreck sprang a handsome, leather-clad figure, who caught Peachetta at the moment she got ready to faint. And in the moment, her father and Lord Noodlehed appeared.

"What does this mean?" demanded McMunn inquisitively.

CHAPTER IV

What Made Her Do It?

"I'LL satisfy your childish curiosity," said the aviator, in tones so deep that Peachetta loved him instantly. She could not barytone like tenor. "I am G. Lookit, cowboy of the planes. People cry out my name wherever airships fly. I rope the comets in their flight and throw old Taurus every night. Poetry."

Peachetta gazed adoringly into his eyes.

"Oh, G., aren't you just *wonderful!*" she sighed.

"Yes," he modestly admitted; "I'm all of that."

"And you know just *everything*, don't you?"

"Well, very nearly, very nearly."

"Then tell me," she begged, "what power has made me come out here and dance against my will and rough trees and everything?"

"Same thing that made me risk a nose dive to save you. Got my orders."

"Then you, *too*, hear the Voice?"

"Sure, we all do."

"But suppose—suppose we dared to disobey. What would happen?"

"Happen?" said G. Lookit, as the spot of moonlight they were in grew smaller and smaller. "We'd lose our jobs. You can't get funny with a movie director."

"High life" parties, as depicted in the movies, do not seem to be affected by prohibition.



"Ye're a fine one, Nellie, to laugh all th' way through that movie! It wasn't a comedy—it was a tragedy!"

The Long and the Short of Harold Lloyd



The camera equips him with the shape of a Dutch comedian.



It makes him the despair of his tailor. Think of fitting this!



It entitles him to premier honors in any sideshow in the land.

Little Ironies

WHY is it that, whenever you go to a movie with a male friend and begin telling that friend how you'd leave your happy home for the pretty star on the screen and so forth, you feel an instinctive desire to look around and do so, and *always* find your best girl taking in everything you are saying and looking at you with an "I'll never forgive you" expression?

Whenever you start telling the friend you are attending the theater with how you once knew the star appearing on the screen, some exciting event in the film *always* happens and secures your friend's undivided attention and entirely spoils your story?

Whenever you take your very best girl to the theater, and a sweetly sentimental scene is flashed on the screen, and you lean close to the lady fair to whisper sweet nothings in her shell-like ear, there is *always* some big boob who makes you break up the seance, arise and let him out?

Whenever you induce some pretty stenographer to run away for the afternoon to a movie with you, and you figure that you have just enough coin in your jeans to buy seats

for the two of you, you *always* get into a dreadfully embarrassing position because you forget all about the extra war tax?

Whenever you decide to pass up your favorite theater some week, you *always* hear the next week that the show was the best of the season?

Whenever you manage to get up enough courage to slyly reach over

and hold the hand of the pretty girl you have taken to the theater, the lights *always* flash on?

Whenever you bawl out some persons near you for reading titles aloud, there is *always* some friend of yours near by who starts a high-toned conversation with you to which you simply must reply?

Whenever you give someone an awful jolt in the ribs while trying to edge your way through the crowd to a seat, there is *always* someone who steps on your feet while he is getting out?

—F. H. W.

Motion pictures are the eighth wonder of the world. Some of them show an actress leaving a room clad in a simple frock, but when she steps over the threshold into the next room, she is wearing an evening gown.

Models de Looks



Carmel Myers came back to the screen prepared for a cold reception.

Martha Mansfield's new contract with Selznick justified this overcoat—of sealskin with opossum trim.



Lois Wilson in "Midsummer Madness."



A simple, unsophisticated maiden, "Ruth of the Rockies" wears gowns Ruth Roland pays for—for it pays.



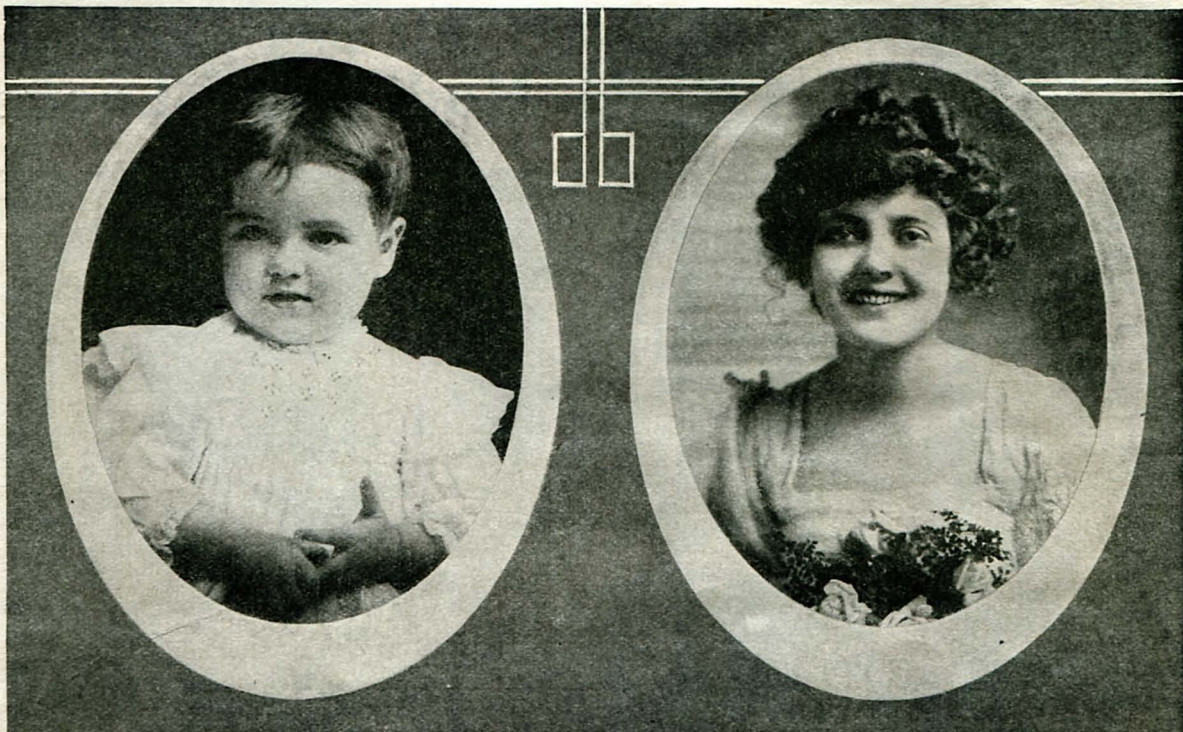
Alice Calhoun, new Vitagraph star, in "The Dress of Destiny."



Carmel Myers hopes you will note that these flower petals just breezed along and stuck.



Claire MacDowell, model mother-in-law.



Lois Wilson's Smile Has Broadened Since Her Baby Days. And She Dresses Her Hair Differently.

The Big Question

The studio visitor, a heavy, underslung, overdressed, inquisitive lady from somewhere in the middle West, had insisted upon meeting Madame Mazuma.

That temperamental little thing was finally prevailed upon to come from cover, on the grounds that an important guest had a vital message to deliver.

"Oh, I'm so delighted at this opportunity!" the visitor bubbled. "For years I've been waiting to speak just a few words with you."

Madame smiled indulgently and murmured, "Yes?"

"Tell me," the visitor went on, "tell me, madame, do you really use Hopkins Shampoo or are the advertisements all lies?"

Food Note—The "extra man" believes a small role is better than a long loaf.



Fatty Arbuckle, as posed by a swell photographer at one hundred dollars a dozen, autographed.

Economy

"That film company must be going on the rocks."

"What makes you think so?"

"Ninety per cent. of the scenes in their recent productions were exteriors."

Some Crush

"I hear young Reginald is in love with your leading lady."

"Yes; he's so hard hit, he sees stars in his sleep!"

Converted

"I thought that college professor didn't like the movies."

"Oh, that was before he saw one film whose sub-titles didn't murder the king's English."

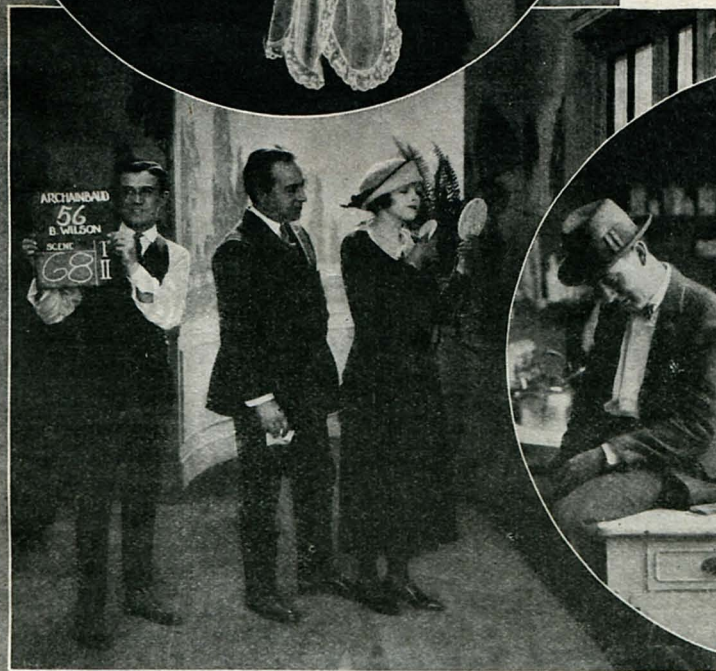
No, Isabelle. Film exchanges are not places where movie stars dispose of their wives or husbands to get new ones.

When the Camera Catches Them "Off-Guard"

This is what "off-guard" means. When a scene has been taken, an assistant holds up a slate bearing the name of the director and other studio data. While this is being photographed, the cast is caught in many an "off-guard" attitude.



Later, when flashed on the screen in the projecting room, along with the rest of the "shots," these relaxations get many a genuine laugh. At the left, for example, Zeena Keefe is snapped in a regular seventh-inning stretch. Above, Conway Tearle is doing his own slate-holding, and doing it very well.



DUPREZ

That "off-guard" moment gives Elaine Hammerstein opportunity to take the shine from her nose. Girl stars are like other girls when it comes to this.

As for Owen Moore, he uses the "off-guard" interval to catch up a trifle on the sleep he has lost.

Sad

The visitor to the insane asylum was attracted by the pathetic figure of a youth.

"What brought him here?" he asked.

"He was a scenario writer," replied the attendant, "and by mistake his chief gave him a cook book to scenarioize. The poor, conscientious chap tried his best to do it."

Too Bad

Eve—But I say I wasn't to blame. I didn't give you the apple.

Adam—Aw, shucks! If we had had a movie camera man here, you wouldn't be able to get out of it.

Foolish Dad

"Now, if you marry that movie actress, I will leave you no part of my million dollars."

"Don't make me laugh, dad. She earns that much in a week."

Always a Way

"This film is too bad to show."

"Nonsense! Label it as educational."

The Martyr

Elderly Lady (with compassion)—Why, land sakes, my good man, what are you trying to do? Destroy yourself? With your straw hat on and your shirt sleeves rolled up! Don't you realize this is mid-December and that it's almost zero?

Man—Lady, where I am it is July. Will you kindly step on the other side of that chalk line? You have already destroyed about five hundred feet of film. That man across the street is trying to take my picture.



A FEATURE FILM

The Puzzled Writer

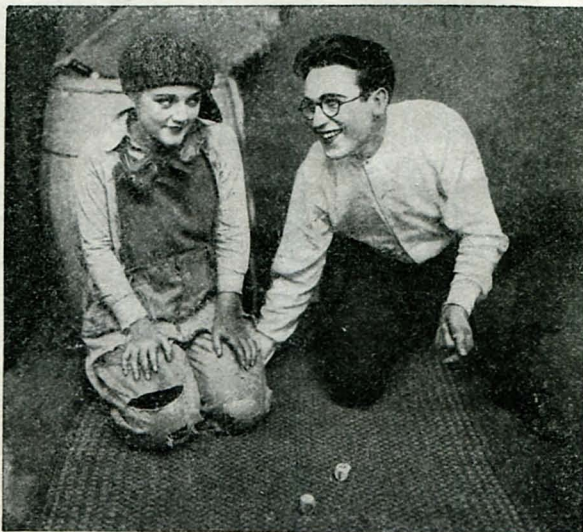
THEY tell me I must know my scene if I would write a tale,

Must know my characters by heart if I would win the kale—
My heroine, her home, her friends, her mother and her dad,
And every secret thought or wish the girl has ever had.
I must be well acquainted with the place that I would boom.
Well—how about the guy who thought of "Up in Mabel's Room"?

I won't attempt to write a tale till I have lived the life
I wish to make my reader see, its struggle and its strife;
I cannot write about the sea till I have crossed the foam,
Nor can I sing of distant lands when I have stayed at home.
For I must know my subject, be it Tartars, Turks or Reds.
But—I wonder much about the chap who wrote the play,
"Twin Beds."

This writing game has puzzled me; I ponder more and more
How some get local color for their stories by the score.
I'll own that I am bothered, for it's hard to know my art;
It's hard to make my characters live in my reader's heart.
So I must write of things I know—of home life for a starter.
But, gosh, just think about the gink who wrote "My Lady's Garter"!

—Blaine C. Bigler.



Harold Lloyd and Mildred Davis pose for a film to be entitled, "The Education of Young America."

Dry

Director—The star refuses to play in that desert picture.

Studio Manager—Why?

Director—He says that the sight of the camels arouses bitter memories.

An Unusual Case

"Am I the first woman you have ever kissed?" she demanded.

And when he admitted she was, the woman was angry.

"I thought you said you were an experienced movie actor," hissed the beautiful star. "Camera, give us a retake there."

Retort Courteous

Star—I want a lot of close-ups in this picture.

Director—You are not that pretty.

Touchy

Don't ever rave about the beauty of sunsets to any motion picture directors. They hate to see the sun go down.

Uncommon Fear

Cholly—Oh, I say, ol' chap, d'you like her in her newest picture, "The Manglers of the Jungle"?

Pholly—'Pon m'soul, I do, but I must say she registers fear in the most ridiculous fashion imaginable.

Cholly—Ah, but you must remember, ol' fellow, that it's the most ridiculous sort o' fear imaginable that she's attempting to register.

Censored

Assistant—This script doesn't call for a single kiss.

Director—That's not strange. Don't you know that the scenario editor has married the star?

All Trouble Records Are Beaten in "One Week"



1. You might think good luck on a lasting basis is assured, if there's luck in old shoes.



2. Buster Keaton and his bride prepare to unpack this wedding gift of a happy home.



3. It would seem she can cook, but he looks downhearted; maybe it is the price of eggs.

The ceremony over, *Buster Keaton* and his blushing *Mrs.* start for the new home, his uncle's wedding gift—one of those knockdown affairs delivered all packed in a box. *Buster* follows the printed directions, with the result that the finished abode is all out of joint. Then they discover it is on lot No. 66, instead of 99, for *Buster* read the sign upside down. Transfer of the structure is interrupted as a locomotive crashes into it when they are crossing the track. *Buster* sets up a "House for Rent" placard on the ruins, and he and his wife start house-hunting, like old married folks.



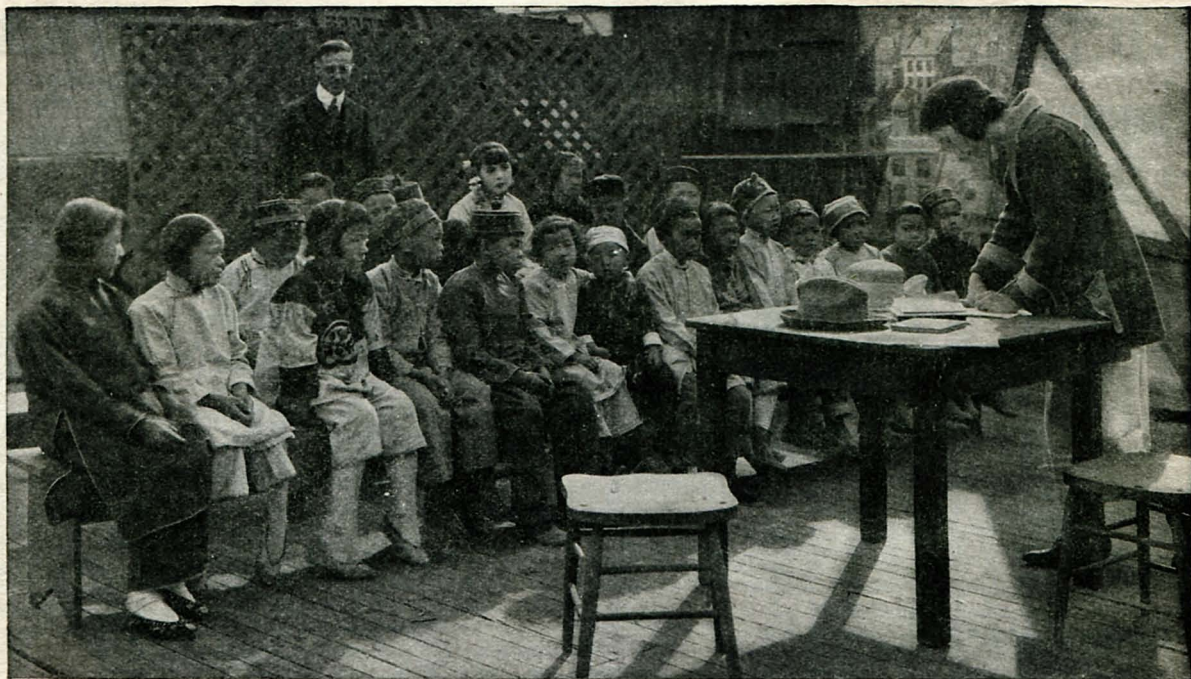
4. But the decorations of the place, not to mention the decorator, restore his good humor.



5. So many things happen that getting the piano in place proves to be child's play.



6. Hours of toil are followed by these few moments of satisfaction—and then the cyclone.



Just as a friendly warning. Boys who think of running away from school and going West to the movies should ponder this picture of the Chinese children who appear with Sessue Hayakawa. Working for the screen is conditional upon their learning their lessons. The classroom is in the studio.

Some Unsung Movie Pioneers

By Frank H. Williams

FILBERT J. FISH—Mr. Fish was the first movie extra to wear in a film a dress suit which was not in need of pressing and which was not of the style of thirty years previous. For this great innovation in pictures Mr. Fish, though entirely unknown to fame, has been presented with a solid leather loving cup by the American Association for the Improvement of Movie Art.

CAMILLA JANE LUDOVICKA—This pioneer is an author. Miss Ludovicka claims to have written the first movie story in which there were no murders, suicides or triangles. Miss Ludovicka is still hoping that her story will some day be produced.

O. WATTA PHAYCE—Holds the hand-embroidered looking-glass for having thrown the first custard pie in a comedy picture.

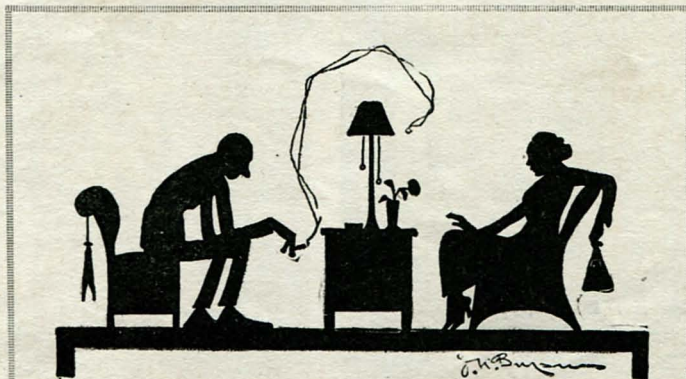
J. MUCHLY MUGG—Claims to be the first screen villain to appear in a feature production

minus a mustache and without smoking a cigarette during the entire five reels.

HORTENSE BLIBBERT—This charming little lady was a pioneer in giving punch to the pictures, being one of the very first screen actresses to say "My Gawd!" in a close-up so plainly that every one of the audience knew what she was talking about.

M. MONUMENTAL DUBB—Mr. Dubb claims to have been the first writer about pictures to state that "the industry is still in its infancy." This was twenty-two years ago, and Mr. Dubb has been saying the same thing every year since then.

JAMES J. ENTHUSIASTIC—Mr. Enthusiastic was the first movie fan to show his appreciation of the triumph of virtue over evil in a picture play by clapping his hands at the happy result. Mr. Enthusiastic has been applauding heartily ever since.



THE WAY IT SEEMS

Casting Director—In what way are you qualified to become a movie actress?
Applicant—Well, I've got a husband I can divorce.

A New Year's Resolve That Went Astray

By Zim

"RESOLVED: THAT I INDULGE
IN AN ANNUAL BATH—
THIS DAY.

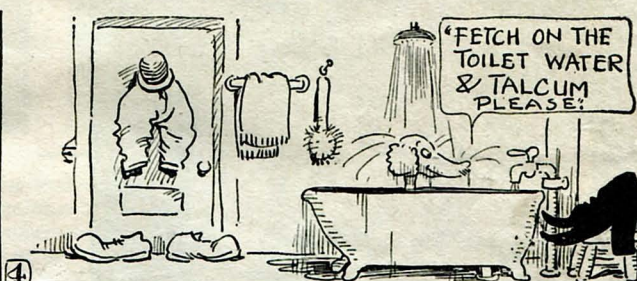
DOWN
BELOW
BARBER
SHOP



"I'LL BET YOUR
WIFE WON'T
KNOW YOU!"

"YOU BET SHE
WON'T!—HUH!
I AINT GOT
SUCH A THING
IN MY
REPERTORY.

"OH! THA
RASCAL!"



"THE VERY BEST
YOU'VE GOT SONNY,
THIS IS MY CLEAN-UP
ANNIVERSARY."

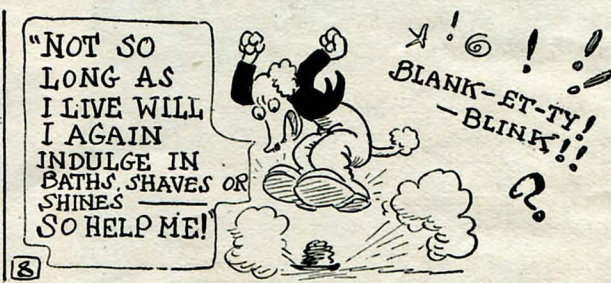
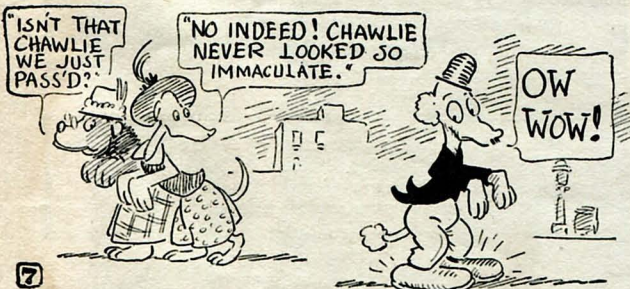
"A REG'LAR
SPEN THRIFT."



"ISN'T THAT
CHAWLIE
WE JUST
PASS'D?"

"NO INDEED! CHAWLIE
NEVER LOOKED SO
IMMACULATE."

OW
WOW!



"AW! WHAT'S
THA USE! —
BACK TO NATURE
FOR YOURS!"

STATE ROAD
CLOSED FOR
REPAIRS.



A Couple of Clips for Your Screen Scrapbook



This picture might be captioned, "Little-Known Grandmothers of Famous Granddaughters." It shows Mary Miles Minter sharing publicity with Mrs. Julia Brauch Miles.



What is distance to a master-mind of the movies? Here is Ralph Ince, leaning nonchalantly on an icy mountain which is a hundred miles away across an Alaskan valley.

The Movie Fans' Romance

FOR three months they occupied adjacent seats at the Little Gem Theater, but neither could contrive an introduction. Then, one evening, during a particularly exciting episode of "The Struggles of Stella," she involuntarily grasped his hand. Their courtship really began the evening he took her to see the great romantic film, "For Heart and Crown." He proposed and she accepted while both were under the spell of "The Barge-man's Bride." Her engagement ring was a replica of the

cameo worn by Teddy Beara. They deferred their wedding until the final "chapter" of "The Dangers of Dasheen," so she could model her wedding gown after the one worn by the star, Shella Pink. The attendants and ushers at the ceremony were friends with mutual tastes in movie stars, and they were married by a clergyman who frequently praised the pictures from his pulpit. After the ceremony "close-ups" were taken of the wedding party. And for a honeymoon trip they went to a movie and saw a scenic of Niagara Falls.

Like Macbeth "Twin Beds" Do Murder Sleep



1. An operatic triumph is entirely to his liking, but when Monti must face the music like this—



2. With further complications, such as being manhandled by a jealous husband—



3. And on entering his own home to find this—

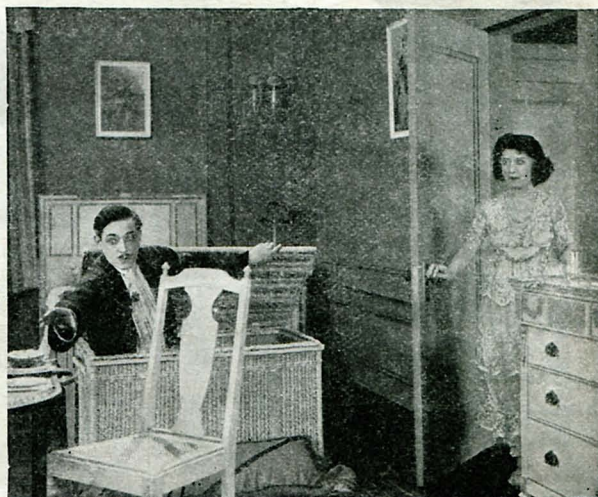
"Twin Beds," a matrimonial melange, argues animatedly against the double standard of bedroom furniture: *Signor Monti* (Carter de Haven) returns from a brilliant operatic success to his apartment house, and to avoid the criticism of his wife, climbs up the fire escape. Three floors of doting couples have twin beds. He miscalculates and enters the boudoir of the *Hawkins*! Morning discloses the error, and he flees up the fire escape to the *Larkins*' where he finds a refuge in a clothes hamper, from which he is dragged by his jealous spouse (Mrs. Carter de Haven).



4. Isn't it natural he should doubt his own sanity—



5. And follow joyfully the whirlwind of destruction his neighbor starts?



6. For after all, you know, a temperamental person must have tranquillity, and nourishment!

Celluloid

Celebrities



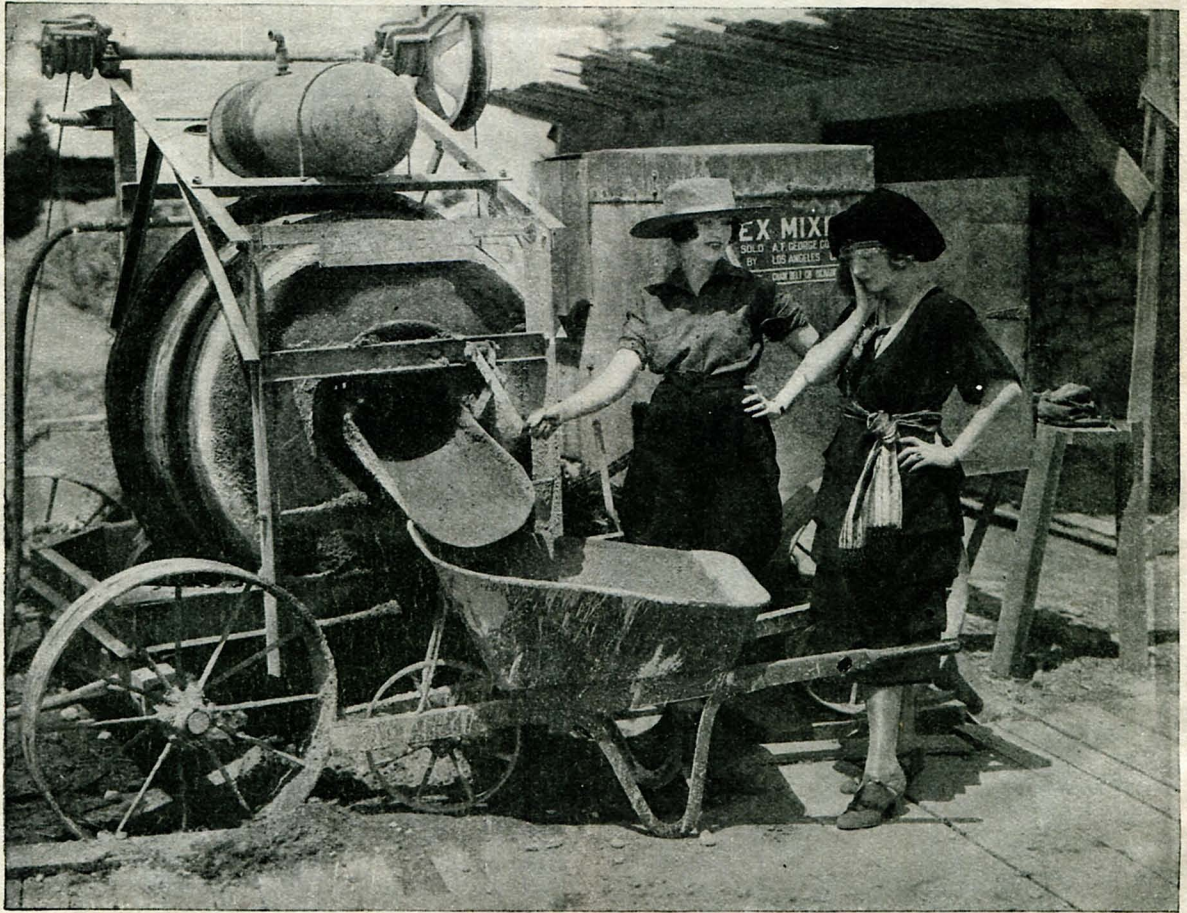
THERE is a new star on the Sennett lot—a star that smokes, swears occasionally and plays poker for real money. But do not be shocked, readers gentle and otherwise, for this new addition to the "Bathies" does not wear skirts; he is a him instead of a her, and bears the unique distinction of being the only masculine juvenile who has ever worked on the Sennett lot.

George O'Hara is the name of this new trouper in the comedy ranks, and he commenced his career in the dark room of the Sennett studio a year and a half ago. He wanted to be a director, but having at that time only eighteen and a half years to his credit, was willing to begin at

the bottom and work up. He worked up as far as the cutting room and was still imbued with the idea of wearing puttees and a megaphone, when Mack Sennett came into the office one day and glimpsed the young fellow, who was very intent on his job, very earnest and—very handsome.

"Come over to the light stage for a test," commanded Mack, and young George, wondering what it was all about, went through a short scene with Charlie Murray and Marie Prevost. Then he went back to the cutting room, still wondering, and at the end of the following day Mr. Sennett called him into his private office and offered him a position as juvenile lead on a five-year contract at a princely sum.

It is distinctly an innovation in the Sennett idea of



Margaret Shelby, who has deserted reels for real estate, explains the mysteries of a concrete mixer to her famous sister, Mary Miles Minter. A concrete mixer might be of use in some studios, lightening the burden of directors whose casts are slow to comprehend.

comedies to have a young man to play straight parts, and George is to make his screen debut opposite Marie Prevost in "Love, Honor and Behave."

SPEAKING of useful giving, Colleen Moore recently celebrated her nineteenth birthday, and when the festive natal day was over, the front room of her Hollywood bungalow looked like the day after Christmas. Of course, there were numberless beautiful and practical gifts, but among those that one might count as—well, superfluous were: one season pass to a movie "palace" in Silver City, N. Mex.; two home-brew recipes—and she doesn't drink; one dog collar—she hasn't any; one baseball; one autographed photo from a girl in Kansas City who is willing to become a star, and two ukeleles—making six with the four she already possesses.

FROM the Lasky lot the other day came the syncopated strains of "Under the Bamboo Tree." A dark cloud had settled over the place, the darkness composed of some hundred or more belles and beaux of colored persuasion, and the alluring music was to inspire the dusky actors to put on a genuine, old-fashioned cake-walk.

William D. Taylor, who was directing the picture, "The Witching Hour," supervised the dance scene, which went over with gusto. The oldest performers were sixty years of age—a gray-headed couple who bragged about the number of cakes they had won in their youth—and the youngest cake-walkers were eight years old. Needless to say, a pleasant time was had by all.

CAN it be that the screen is less remunerative than common soil? Many of the stars have ranches near Los Angeles, from which they derive a goodly income, and now Margaret Shelby, the elder sister of Mary Miles Minter, has forsaken the silver sheet to become a real-estate prompter.

Miss Shelby has opened



George O'Hara, whose face was his fortune in the Sennett organization.

up a large tract of land near the City of the Angels, and may be seen daily showing prospective buyers over the place and explaining to them the reasons why they should part from their hard-earned cash for an acre or so of the beautiful land.

Sister Mary is a frequent and interested visitor to the scene of the Shelby real-estate venture, and Sister Margaret proudly makes clear the mysterious workings of concrete mixers, tractors and ditch diggers. Mary Miles Minter says it's wonderful to have a brainy person in the family, but that for herself, she thinks she will stick to the screen.

WHAT will the Follies do when the movies have lured all the beauties of the chorus to the silent drama?

Betty Francisco is the latest deserter from the footlight army and is now hard at work on a Lasky picture, and it is rumored that in a forthcoming production she will play opposite Bryant Washburn.

Miss Francisco was born in Little Rock, Ark., and despite her Eastern sophistication, she still speaks of her birthplace as "Arkansaw." She and her sister ran away from home to go on the stage when they were mere children, and having by this drastic means obtained parental consent to pursue their histrionic ambitions, went for a tour through Panama. Betty later entered the Follies, and

when Samuel Goldwyn saw her, he engaged her to play in one of his pictures.

Her name is not a steal from "San Francisco," but is legitimately her own—for it is her middle name, and her mother was born with it.

ALLAN DWAN leased a house at Long Beach for the summer and fall, ostensibly to write, but he maintains that his friends give him little time for literary endeavors.

When he first made known his intention of retreating to Long Beach, all his acquaintances of film-land, from Kathleen Clifford to Lew Cody, wanted to know what he saw attractive about such a jump-

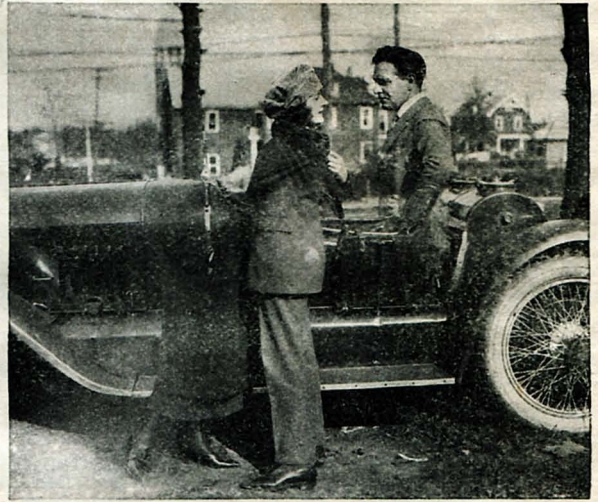


Betty Francisco likes 'em handsome. Hence, Wallace Reid, while the poor fade-out at the right gazes wistfully.

Sometimes the Camera is a Regular Cut-Up



Studio statistics give Martha Mansfield's height as five feet, four inches, but there must be an error somewhere. Martha must be all of nine feet, seven.



Conway Tearle, the man who falls in love with such adorable reluctance, has further grounds for acute embarrassment when the camera is kicked accidentally.

ing-off place. But when he gave a beach party and showed off his house, with its billiard room, private tennis court and bowling alley, its stretch of sandy beach and a plentiful supply of surf boards—well, the friends who came down to remonstrate remained to enjoy, and now that Mr. Dwan has won his point, he rather wishes he hadn't.

Because, you see, he uses the billiard table to write on—when Lew Cody and Jack Pickford aren't using it; he sits on the beach and dictates to his secretary—when Betty Blythe isn't distracting his attention; and as for trying to get inspiration in the tennis court and bowling alley, only slapstick comedies could be evolved there, he maintains, and the one place left to him is the ocean, well out beyond the farthest buoy. Even there, if Annette Kellermann ever comes down for a visit—well, you never can tell.



Would you think that Conway Tearle and his director, P. S. Earle, could hide at once from each other behind the same telegraph pole? Here they are, doing it.

WALTER LONG, prince of screen villains, is in real life a prince of good fellows. His villainous career as caught by the camera commenced years ago with the making of "The Birth of a Nation," in which he played the role of Gus, the nigger. From that time he has gone from bad to worse; he has killed helpless women and children, sent innocent men to the gallows, and out-pirated Captain Kidd as a high-handed fiend. And yet they like him tremendously out in Hollywood. They say he has an attentive ear, a sympathetic heart and a ready pocketbook with which to respond to any call for help, and in the army, where he won the rank of captain, he was an

extremely popular officer. When not engaged in high-powered screen villaining, Mr. Long's time is occupied with a ranch. And some time, he says, he means to reform for keeps and retire to his ranch, there to raise carrots instead of Cain.

A Canine Critic

"Why has she brought her dog to see a movie comedy?"

"She says the pup understands."

"What nonsense!"

"Aw, I don't know. He must understand. He's growling."

Looking into the Future

Studio Manager—In this Washington-crossing-the-Delaware scene you have the general standing in the boat, gazing at a railway train, a motor car and an airplane.

Camera Man—Oh, that's all right. It proves that George was a man of wonderful vision.

Much Pleasant Twittering in "A City Sparrow"



1. Milly, a cabaret dancer, offers Tim her pie at the theatrical boarding house.



2. In her dressing room Milly muses over the seriousness of the surgeon's decree.



3. Too weak to continue her dancing act, Milly is compelled to leave the stage.

Milly West (Ethel Clayton), a dancer, is seriously injured during her act. Although not disabled, she is warned by the surgeon that she will never become a mother and determines to put love out of her life. Tim Ennis (Walter Hiers) is in love with Milly, and when she rejects him, writes his mother that for love of her he has committed suicide. David Muir (Clyde Fillmore), a bachelor farmer friend of Tim's mother, goes to the city in search of Tim, meets Milly at the boarding house, and when Milly faints from fatigue, he persuades her to come to the country to recuperate. He grows to love Milly, who frowns on his suit because he loves children. When he follows her as she leaves for the city, she tells him the truth. Love wins.



4. During a sojourn in the country she meets David Muir, who learns to love her.



5. Resisting the plea of her former dancing partner, Milly refuses to return to the cafe.



6. David persuades Milly; she promises to marry him and mother the waif who brought them together.



Right Off the Reel

By Harry J. Smalley

GOVERNMENT experts have decided that while it is agin the statoots to drink booze, you may eat it and still remain inside the law—with the profiteers and the rent hogs, if you care for that sort of company. Wash., D. C., has handed us some rather idiociatic decisions during the past few years, but this one easily wins the grand Capitol prize—a ticket to Matteawan. However, we can readily see where a grand little opportunity is hereby opened up for the scenario writer athirst for a new twist to his plot. It must be admitted that the only way one can eat booze is to freeze it. Therefore, we're betting that soon you'll see a film villain stride to the celluloid bar, chew three chunks of congealed hootch and stagger forth to dynamite a seminary or something. Yessir! And in the fifth reel you'll see this same rascal, thwarted in his base designs by the hero, the director and the scenario writer, slink to the aforesaid filmy bar, masticate seven or eight alcoholic icicles and die a horrible death from delirium chilblains!

WE do not wonder over the heroine's hysterical protest at Tom Meighan's civilian apparel in "Civilian Clothes." 'Twas the most uncivil and reverberating suit we've ever listened to.

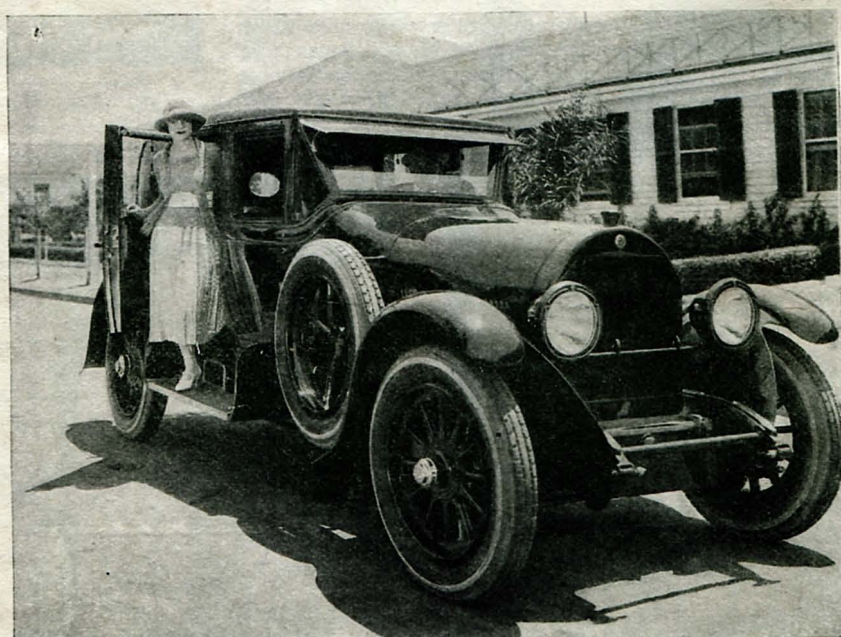
SOME years back it was the custom in the pictures to exhibit Crœsusness in the form of bankers, mine owners and Wall Street brokers. Of late, however, they are slipping us the real thing in lucre lads. The plumber has come into his own and figures as the hero in several recent

plays. Formerly we read with awe of the poor plumber who drifted into the films as an extra and rose to stardom. But that's old stuff now. Why, we know an extra who was chased out of the films and rose to be a plumber in St. Paul. Now he has a marypickford income, and when he wants to see a picture, he buys the theater.

OF course we can easily guess that "A Light Woman" has for her abode "The Dwelling Place of Light," but we are c to k if "The Slim Princess" referred to arrived at this state of anti-avoidupois from partaking of a diet of "Fine Feathers," or is her heftless condition a result of being weighed in "My Lady's Dress"?

THE volume of Mary Pickford's daily mail is amazing, but list to us! Yesterday we received pictures of 1,500 motion picture actors. Yessir! It was of the battle scene in Metro's "Four Horsemen."

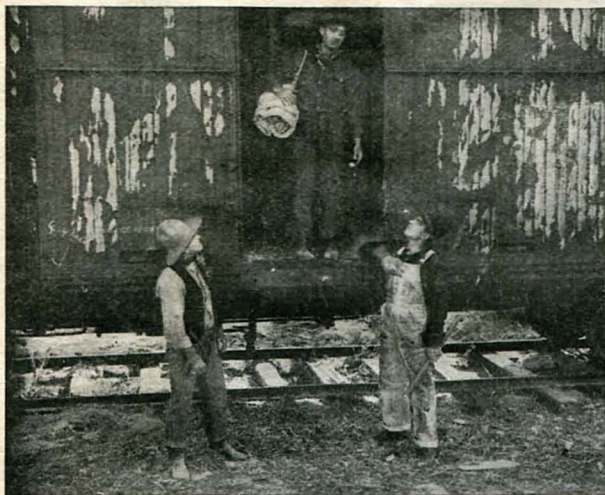
THE most astounding unreality of the year is revealed in "Help Wanted—Male." Blanche Sweet, as the heroine, seeks a husband with money! Who ever heard of such a thing!



Viola Dana in a character study of a poor California working girl arriving at the scene of her day's toil.

YOU wouldn't think, looking at Doug's merry grin, that the owner could possibly be guilty of being a mean cuss—would you? Well, until the cost of funerals comes down, we're not going to tell Doug that he's a m c—but—do you know what that feller did? When he was making "The Mollycoddle," he took Mary Pickford's pet wood-
(Cont. on page 53)

A Slightly Different Hero is "Sundown Slim"



1. Out of a filthy box car, into the clean open range, comes "Sundown Slim" Hicks.



2. Before getting a job as ranch cook, Sundown had been a tramp-poet.



3. Fadeaway, a bad cowboy, starts an unprofitable argument with Sundown.

Sundown Slim Hicks (Harry Carey) leaves his life of hobo-poet and starts in as ranch cook at the Concho cattle ranch owned by Jack Corliss. The adjoining sheep ranch is owned by David Loring. Fadeaway, a bad cowboy, insults Anita, daughter of the chief shepherd, and Sundown exacts reprisal. Billy, Sundown's pal, is induced by Fadeaway to rob a bank. Sundown takes the blame and goes to jail. In the feud between sheepmen and cattlemen, Billy is nursed by Anita. The two learn to care for each other, and when Sundown, released from jail, goes to Anita, he sees the situation and surrenders her to his pal, again taking up the lone trail.



4. The argument culminates in the shooting of Fadeaway by Sundown.



5. Then Sundown accepts the blame for a crime committed by a pal, and goes to jail.



6. And after it is all over, Sundown surrenders the girl to his pal, and starts on his lone journey.

The Why and Wherefore of the Giggle

By Emma-Lindsay Squier

THE only difference between interviewing John D. Rockefeller and Mack Sennett is that Rockefeller is easier to get at. Mack Sennett, although constantly in the public eye, is camera-shy, publicity-shy and interview-shy. Add to these facts that he is entirely surrounded by secretaries, assistant secretaries and secretaries to the assistant secretaries, all trained to the nth degree of efficiency in clearing Mr. Sennett's path of annoyances, and you will have an adequate idea of what it means to try to interview the king of the slapstick comedies.

But God loves the Irish, and I am half pure Killarney. And so it was by special dispensation of Providence I found myself face to face with Sennett at the door of his office on the Sennett lot just as the noon whistle was sounding the mess call for the hungry filmians.

He has iron-gray hair, humorous gray eyes shaded by heavy black brows, excellent teeth and a smile that flashes every other minute like the revolving beacon in a lighthouse tower.

Perhaps it was because I was a woman, or perhaps Mack Sennett recognized the kindred Irish spirit, or it may have been because I merely looked harmless; at any rate, he invited me into his office to talk to him while he had lunch—the lunch consisting of two huge dishes of ice cream, of which he partook with great zest, gesticulating



Bonny Scotland in a California Make-up.

with the spoon. He is intensely dramatic and pictures for you a situation by acting it out himself. He related some of the incidents in Louise Fazenda's new comedy, "Home Brew," and laughed quite as heartily as if he had been a spectator watching the finished production.

The office is paneled with oak—or maybe it's walnut; anyhow, it's some kind of wood that has huge, round knots in it, and the narrow panels have been matched so that the knots look like solemn owl eyes. At first glance, one would say that tragedies, rather than comedies, were evolved in such a room.

"I want to know, Mr. Sennett, why is a slapstick

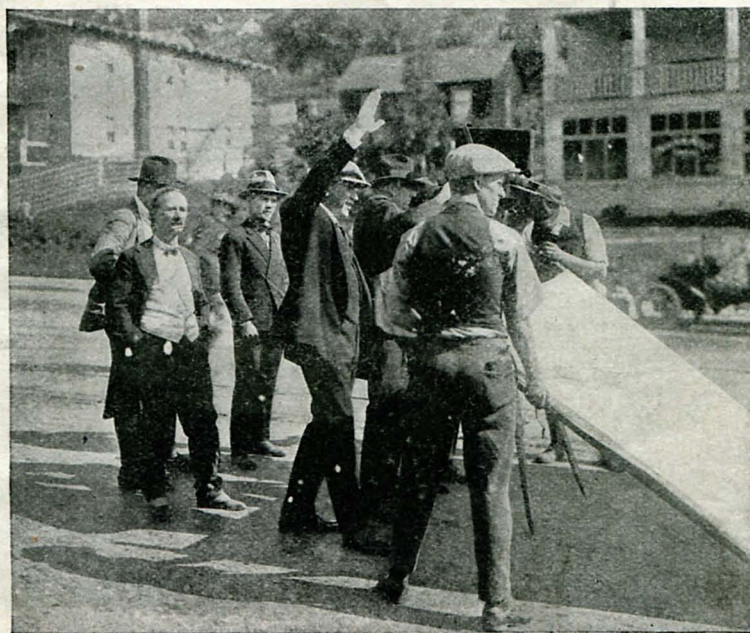
comedy? A lot of folks are interested in that."

"Well," he replied, looking at me quizzically, "there are two reasons for slapstick comedies. The first one is, the public want 'em; second is, they pay. People go to a movie to be amused. They want their entertainment

handed to them so they can take it like a capsule—without thinking about it. The variety of comedies we put out here is what you might call concentrated. Of course, it's exaggerated; it has to be to get over.

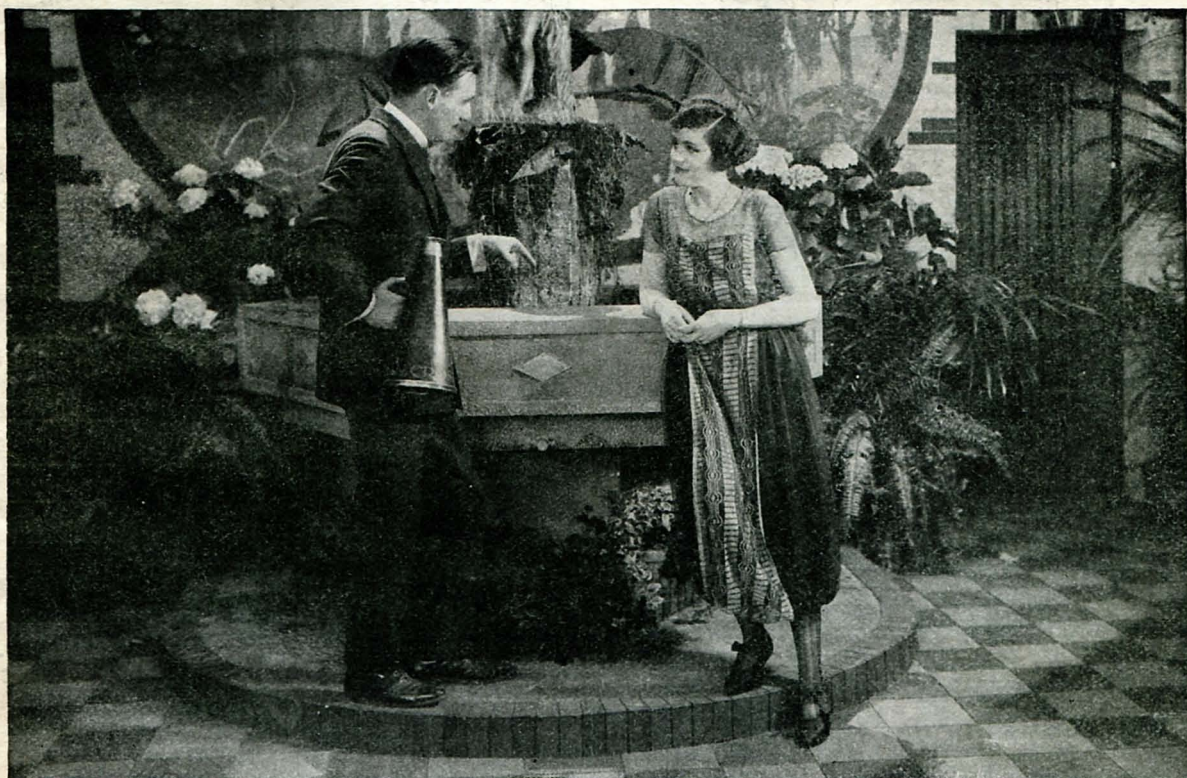
"And as for how a comedy is made, its evolution is exactly opposite from that of the drama. Comedies are necessarily short, and we have to pack action into one scene that would take hundreds of feet in a drama. For in-

(Cont. on page 53)



Mack Sennett Superintends the Making of a Laugh.

A Director With a Fine Sense of Direction



The old song, "Come with thy Lute to the Fountain," is much improved by Alan Crosland, Elaine Hammerstein's resourceful director.

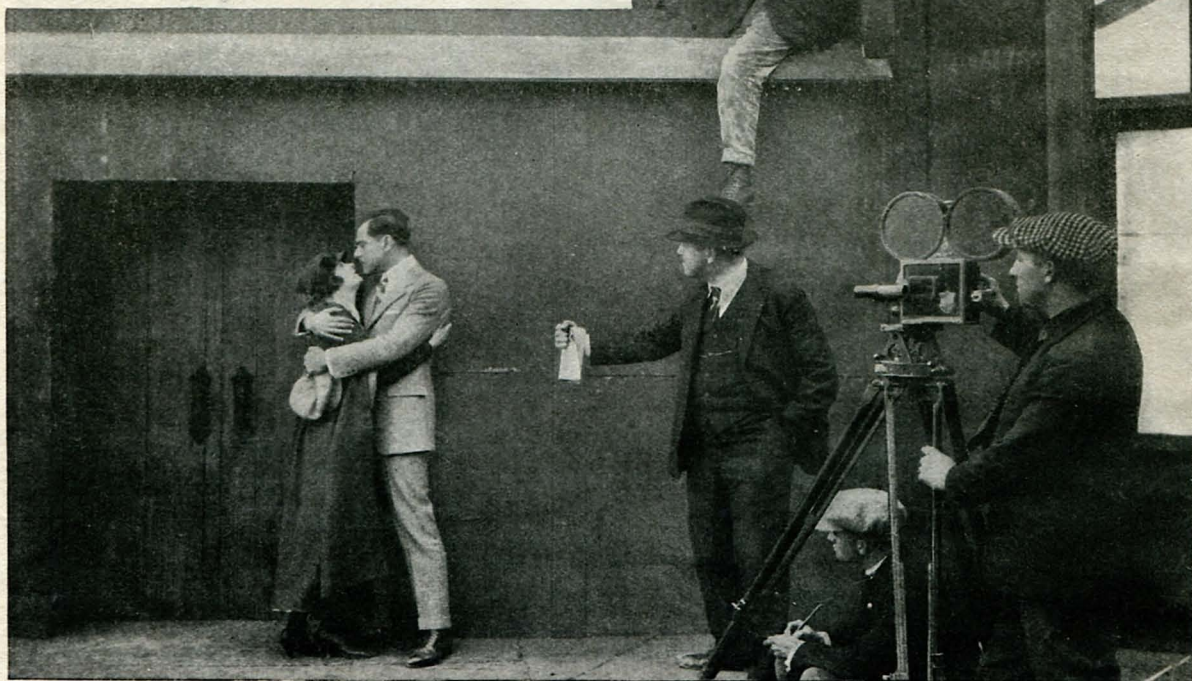


"Come for thy Hootch to the Fountain," is Mr. Crosland's version of it. The fountain, you will note, is done in bar relief.

DUPREZ

Starting the Weeps With a Music Cue

By Willis Goldbeck



Bert Lytell and Alice Lake do a little sob-scene to an accordion obligato.

HAVE you ever wondered, while you were watching the tears course down the heroine's cheeks, how come?—the tears, I mean? Glycerin, you'll say wisely. As for a faint—well, it's an ill-bred woman who can't do a snappy faint. And you'll be right—mostly. But glycerin, while it may bring tears to the eyes, could never awaken that expression of pained suffering on her face, could never bring that heave to her fair bosom, that pathetic quiver to her lips. No; it is melody—plain, unresigned melody—that does it, scratched out in great gobs of misery from a violin held not two feet away from her ear. Or maybe it's a saxophone or an accordion; perhaps a lowly mouth organ. Anyway, it's there, just beyond the edge of that close-up, where you can't see it.

Hysterics With Piano Accompaniment

The movie folk are music-mad. They've discovered the *open sesame* to a lot of gorgeous emotions they'd never even suspected they had, and they're playing it to the limit. Nowadays you can't go on one of the big studio stages without running the whole gamut, from tears to hysterics, musically accompanied.

And it's not so unreasonable, after all. Isn't there some plaintive little ditty, some sob song of your bygone youth, that has the darndest way of getting into your throat and twisting it all up, of wringing the tears out of your eyes until you make a dive in the general direction of your

handkerchief and let loose a barrage of sneezes? That's how they figure it at the studios. Every star has a sorrow. Every sorrow is in a certain key. Put your violin in tune with it, and, *Q. E. D.*, you've opened up emotional possibilities that the beautiful stars in all their dizzy twinklings have never registered before.

Did Her Faint To a Saxophone

Of course, someone always has to spoil things. Out at Goldwyn they had an awful time with an actress who decided she couldn't faint without incidental music. Cuss as he might, the director couldn't move her. The only artist in reach was a solitary saxophonist. They grabbed him, and while he blew "The Hall of the Mountain King" to a complete demolition, the maiden did her faint!

But they're not all like that. Mildred Harris Chaplin, for instance, has music wherever she goes, though she refuses to confess to bells on her toes. Be that as it may, she has a violinist who knows every string in her heart and plays accordingly. He declares the possibilities are wonderful!

But Universal boasts the most numerous collection of itinerant musicians and portable orchestras. They have one for every company. A good many times the musicians play extra parts as well as their instruments. I recall a scene that Harry Carey was making. He was supposedly burying his dead father. Clad in robes of a Jesuit priest,

he stood above the open grave with upraised hands, pronounced the benediction and swore vengeance upon the murderer. Off to one side, on a collapsible organ, a violin and an accordion, a trio of country rubes were dishing out the strains of "Nearer, My God, to Thee." From the outside it all looked quite ridiculous. But for all that, the good old hymn has a power that is difficult to credit. To one who is actually in the scene, if he be an actor who is striving to throw himself into the spirit of the part, it can bring an astonishing amount of help.

Frank Mayo makes a point of carrying a musician with him, no matter how far "location" may take him. His purpose, however, is not to help him emote—tears are not his long suit—but rather to keep his company in a cheerful mood. A group of forty or fifty people—the company often totals that—are inclined to become very restless under the baleful sun of a California day. The psychological effect of ragtime is wonderful. Smiles break out and the hours fly by on wings of the wind.

Music Soothes the Oriental

They were doing a Chinese picture not so long ago with Tsuru Aoki in the leading role. It was all right as long as the little Jap star was working, but when they rang in the real thing from Chinatown, their difficulties began. The Chinks couldn't seem to get the spirit of the thing. The efforts of the interpreter were fruitless. Finally, someone suggested music. If it soothes the wild beast, they argued, why not the poor heathen? So they called up an accordion and started in on "So Long Oolong." And it worked!

The music germ has crept into the Lasky studio, too. The great Cecil B. himself keeps a well-known violinist, one Max Fisher, for his own personal inspiration. They say he did the bath scene in "Male and Female" in the key of "G." At least, everybody's been saying "Gee!" ever since. And George Melford, another Lasky director, has a tuneless satellite who doesn't read music, never heard a counterpoint and is guaranteed to play anything on everything.

Carpenters Spoil Solitude

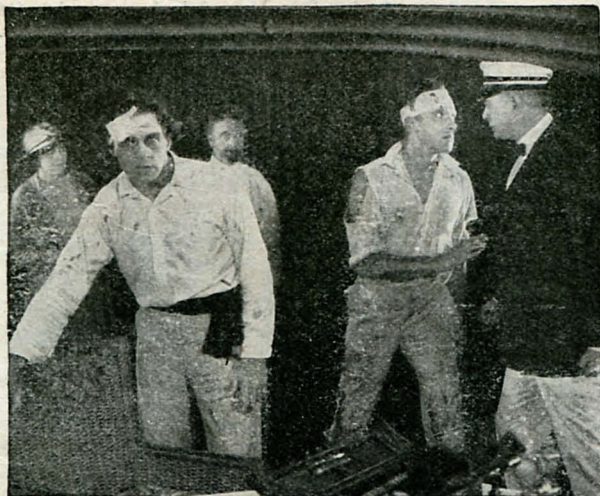
But behind the many amusing, sometimes ridiculous aspects of studio music there is a sound theory. The effect of music on the emotions is admittedly great. The art of the movie actor, though it is also admittedly great (ask him and see), can generally be improved. The ultimate in grief or happiness is rarely registered by an actor who has adverse "atmosphere" around him. One can't expect him to portray yearning solitude—just for instance—with a mob of carpenters banging away on an adjoining set. But music is an effective shield. It shrouds him in a curtain of sound attuned to the mood desired. The fact that the curtain is sometimes tapestried with jazz cadences or rent by sounds not catalogued as music does not seem to detract from the emotional effects obtained. I once saw a veteran actor sobbing out his heart to the strains of "There'll Be a Hot Time in the Old Town To-night." It was reminiscent of a boat excursion with a band playing that tune, an explosion and the death of his son.

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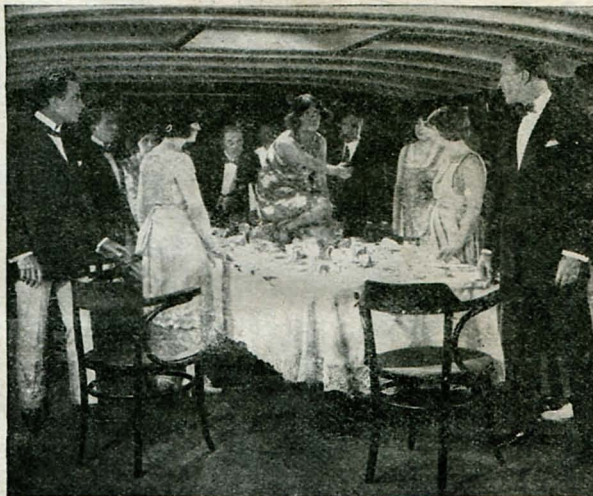


Edith Roberts, Universal star, has an orchestra constantly on tap. It's no Boston Symphony, but it serves.

"Honor Bound" is Mostly Cave-Man Stuff



1. Thorpe warns his sweetheart's father to lay off'n him. He's just beat up the villain and doesn't relish interference.



2. Everything seemed cleared up and they were celebrating on the yacht when a wild woman drops through the skylight.



3. The wild woman's visit starts something—fights, faints and heartbreaks.

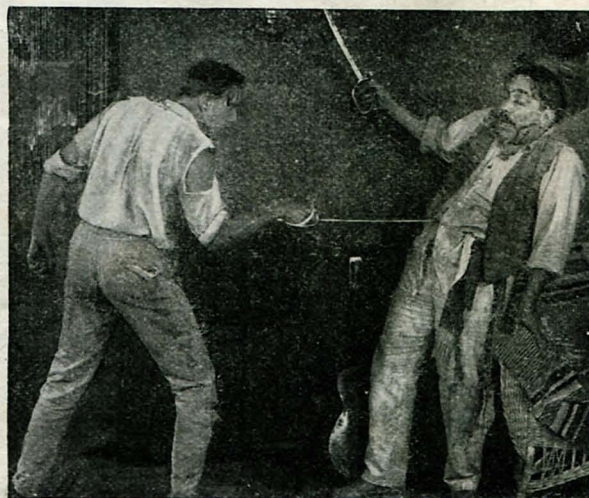
Billy Thorpe (Frank Mayo) disgraces himself with his fiancée, and in an attempt to save him, her father ships Billy off to his plantation. Reports indicate all's well. Father and daughter yacht it to the tropics to welcome the restored Billy, but find him all mixed up with *Koree* a wild woman of the jungle. Billy convinces her that the wild woman has no hold over him. Fade-out shows him demonstrating the bear hug to Claire.



4. The wild woman is wilder than we realized—making faces like that.



5. And now, what's the trouble? Is that nasty look for the villain's curls, or Billy's faultless raiment?



6. One of the ways to tame a wild woman is to put her lord and master out of the way. Billy does so.



Fatty Arbuckle and Mabel Scott look pleasant under difficulties.

The Confessions of a Flivver



Evelyn Greeley registers frost in the presence of a constable.

I AM a Flivver and my name is Azusa. I am transcribing this confession in the hope that it will save some other innocent car from going to the moral scrap heap as I did. I was once a respectable auto. My top was neat and trim, my polish was natural and unaffected, and my horn was of sweet and refined quality. I used to go to Epworth League in the evening and stand chatting decorously with the minister's car, and on Sundays I went to church propelled by the deacon, the deaconess and the six little deaconlets. Ah, me, in those days I did not dream of the degradation into which I was to skid! Why, if I went back to my home town now, every car in the burg would turn up its tonneau at me and give me the cold carbureter in scorn! Yet it was not altogether my fault. Read on and you shall see.

The deacon sold me, but failed to put in the contract that I should be purchased only by a God-fearing person of good moral standing, and the first thing I knew, I was being driven away from the shop by a female who spoke loudly and slangily, who said I was a

bear-cat for climbing hills, but a lame fish for speed, and who, I discovered, earned a living by interviewing persons connected with the motion picture industry.

I was shocked, you may be sure, but the worst was yet to come. She named me "Azusa," because she said I looked like that kind of a car, and the coarse male person with her said that with a custard-comedy name like that, I ought to break in at the Sennett studio.

Then, one fatal day, she drove me out to the Brunton studio and parked me with a lot of flashy cars, who were plainly amused at my naivete and air of innocence.

"Look who's in our midst!" said a blue Packard that belonged to Betty Compson. "These persons of the press



The first automobile ever driven in Santa Barbara, Cal., and now the property of the American Film Co. It still appears in the movies, having a preference for low comedy.



It is this sort of thing—the undignified, the humiliating—that so wears on the nerves of a respectable auto, and so soon reduces even a car of class to flivverhood.

don't care what they drive, do they? How very quaint!"

"Kindly refrain from criticism," admonished the gray limousine which was owned by Carmel Myers. "This person got my picture in a magazine, and according to my way of thinking that entitles her to drive anything."

I was about to cramp my wheels over toward the gray limousine for protection, when I was conscious of a rakish blue roadster with gleaming nickel-plated trimmings that was ogling me. I give you my word of honor, I blushed up to the top of my hood. No car had ever looked at me like that before. I felt my radiator growing warm, and my spark plugs fluttered madly.

"Ah, there, little one!" said the wonderful car, and I could not reply. I merely guggled softly and lowered my headlights.

"That vamp car of Lew Cody's is on the job again," whispered the blue Packard, and the other machines nudged each other's fenders, as if to say, "I told you so!"

But I, poor, blind Flivver, did not heed. I could not know that thoughts of infamy filled his engine. I thought his cylinders good and noble; I never believed his wheel capable of a wrong steer.

And then he spoke to me in honeyed honks; he spoke of week-end trips to Tia Juana, of excursions to hidden mountain fastnesses. He spoke of the life that should be mine. He told me I was too pretty a car to spend my life

in a public garage. He hinted that, at a word from me, a steam-heated, private garage should be mine, with a chauffeur dressed in livery to wait on my engine's every cough. He pictured a life of high gear, without tire trouble or axle worry.

Need I go into the details of what followed? Suffice it to say that I skidded from the path of rectitude. I became known in the fast set of motordom as the peppiest four-cylinder engine on Hollywood Boulevard. Fatty Arbuckle's twenty-five-thousand-dollar Pierce-Arrow always winked at me in passing, and I took to imbibing gasoline at a fearful rate.

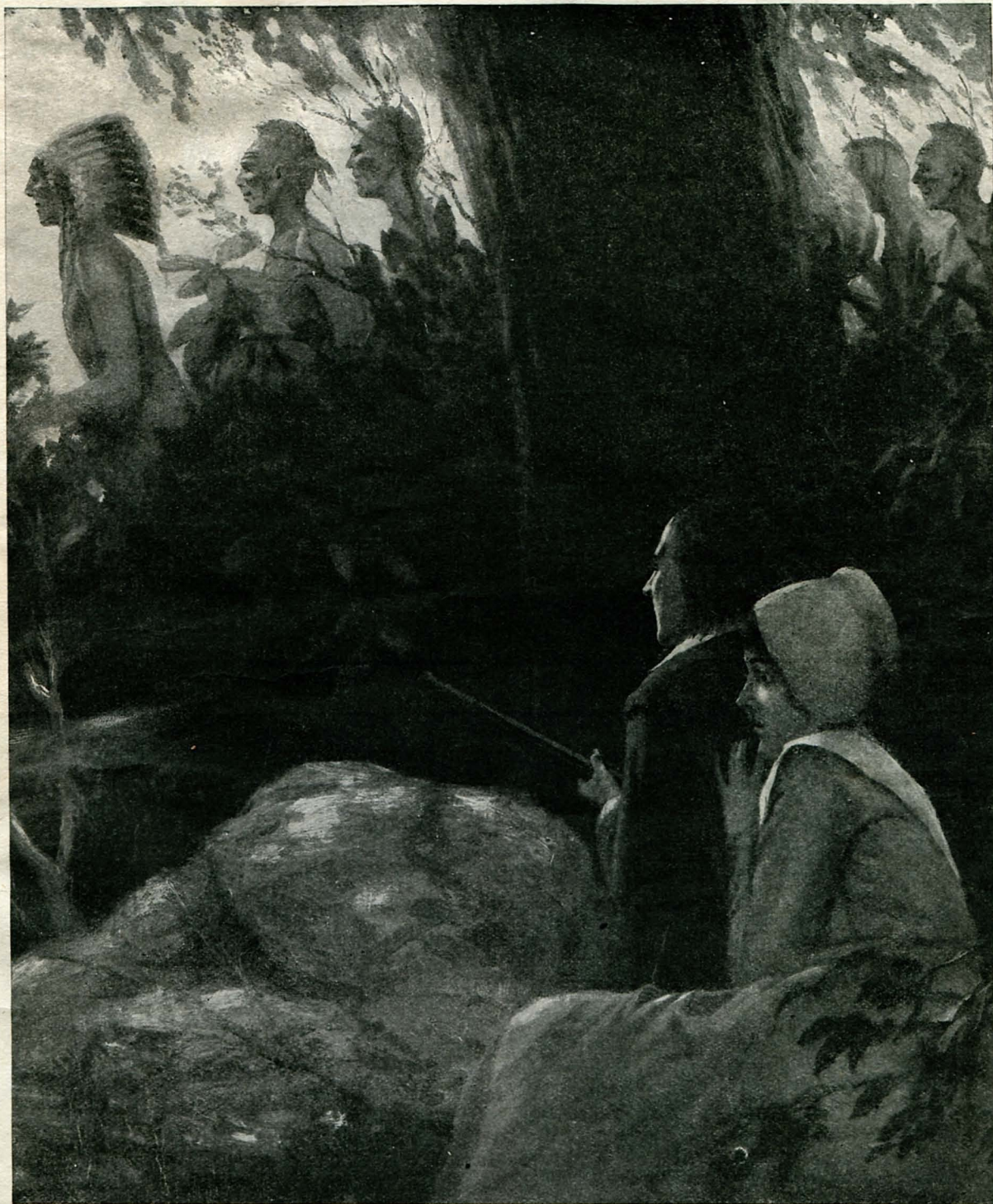
I became an habitue of night-life revels. Often I parked outside the "Ship" cafe, exchanging saucy stories with Lottie Pickford's runabout and drinking gasoline high balls with Allan Dwan's roadster.

After such a night I would zigzag homeward, sometimes with my headlights too dim to find the garage door, and in the morning—oh, Lord, what a hangover! I had to be primed with ice water before I could start.

Then Wally Reid's McFarland taught me to shimmy. My owner thought there was too much play in the steering wheel, but I knew better, and I would shimmy shamelessly on Broadway, shaking a wicked chassis, while passing cars gazed at me with astonishment and no little envy.

I became a moral and mechanical wreck. I was pinched

(Continued on page 62)



MOVING PICTURES ARE NOT AS EXCITING AS THEY USED TO BE

No Escape

Box-office Man—I forgot to collect your amusement tax when you bought your ticket.

Patron—Well, I'm not amused; I'm bored.

Box-office Man—Oh, I beg pardon! Dissatisfaction tax is three cents, sir.

Faux Pas

Director—I told you I wanted a story with lots of action, didn't I?

Scenario Writer—Yes, sir.

Director—And in this script you've got two characters playing a game of chess.



Screen Scrapple

By Helen Rockwell



NO picture is complete without a fight scene. Time was when just a fight between men was sufficient, but to-day a fight between men lacks thrill. The thing to do is to somehow manage a fight between a man and a woman. It is never difficult to manage this except in moving pictures, where situations must be clumsy and obvious, so that people won't think that anything like them ever happened in real life. Extra work is not to be considered if it leads to a fight. Once you have the heroine in the room with the villain, things will work themselves to a fight with practically no trouble if you put a table in the center of the room. This is so the heroine can hit the villain over the head with it during those last two minutes when the hero is beating at the door. Before using the table as a weapon of defense, the heroine must run

around it, knock off the lamp which is its main decoration, and tip it over on the villain's toes. It is seldom the table is allowed to stand on its own legs, unless the villain makes a jackknife of the girl, bends her over the paper weight and makes frantic attempts to bite her jugular vein. This is used only if the heroine intends to stab the villain with the paper cutter she finds under her fingers. For the most part any old kind of a fight will do if the heroine's hair falls down and you can see how long it is, and her dress is torn sufficiently to make the shopgirls squeal at another Lucille creation gone to the ragbag. The surprise at finding that the heroine's hair is only ankle-length, that she wears Mermaid dress shields, and that her dressmaker sponsors Open-Quick snappers are such thrills as movies are made of.

(Continued on page 61)

Never Judge a Man by His Screen Face



Take one genial face—Joe Ryan's, for example—mix with the plot of a Vitagraph Serial—



—Add a wig, and the result is the leader of the Black Circle in "Hidden Dangers."



Priscilla Dean has been made a member—an honorary member—of the Los Angeles police force, with authority to arrest speeders, or any other offenders against the law. Here she is in her uniform. The beauty of it all is that in case Priscilla is ever stopped for going forty miles on a thirty-mile road, she can show her badge to the cop and tell him she was merely in pursuit of her duty.

The Plot of the Picture

As Some Film Fans Re-tell It

“You see, there’s a guy in love with a girl, and he goes to Texas to make his fortune in oil, and then the other



gink comes in, and the guy’s girl—the first guy’s girl—falls for a fellow—not the second fellow, you understand, but a fellow she’s known all her life, who has come home after making his money in oil. It isn’t the first fellow who’s come home, you understand, but this other fellow who had a girl of his own out there in the oil fields who

cared a lot for him, but whom he deserted before he met up with the girl—the first girl who was the best girl of the first fellow who went to Texas, you understand. Then the girl—not this last girl I’ve been talking about, but the second girl who fell for the guy who got rich in oil—follows him up North and gets a job as hired girl in the home of the first girl whose fellow went to Texas to make his money in oil. You understand, this second girl isn’t the girl who loves the guy who’s gone to Texas; it’s the other girl, and she’s the one who afterward followed him down to Texas and got a job herself as hired girl. But that comes later on in the picture. You understand, there’s two girls up North, but they don’t stay there, and the guy that’s in love with the girl—you understand, the one guy is in love with the girl that loves him; this is the guy that has gone to Texas. You get the point, don’t you? Well, this other girl has a girl friend who has spent most of her life in Texas, and this girl—not the girl friend, but the girl who has the last girl for her friend—introduces this other girl to the girl whose gentleman friend is the oil

man—not the guy who has gotten rich in oil, but the guy whose girl hopes he will get rich. Well, this girl—the one who came up from Texas, not the last one, but the one who followed the other guy—falls in love with the picture of the guy—the fellow who has gone to Texas. And then—oh well, there’s a peach of a fight between the fellows, and the girl who came from Texas—not the— Well, anyhow, see the picture. You’ll enjoy it!”

—Frank H. Williams.

“What’s in a Name?”

“What are we filming next?”

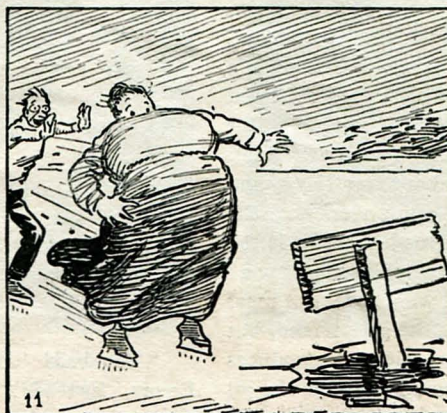
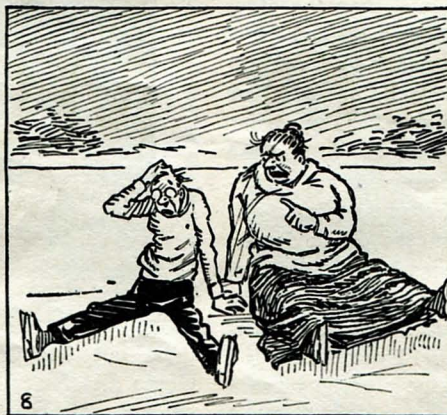
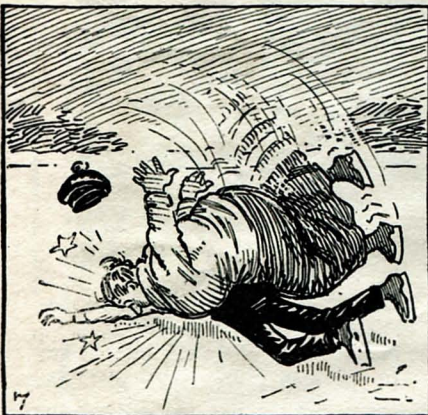
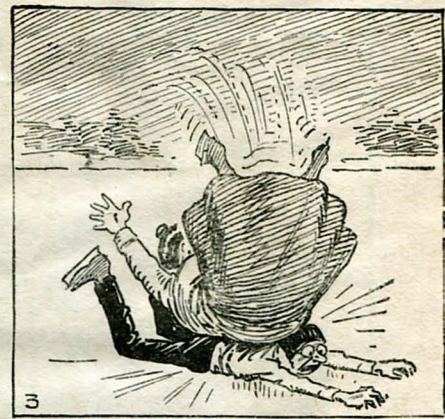
“Shakespeare’s ‘Comedy of Errors.’”

“Any place in it for our ‘Bathing Belles’?”

“No.”

“Too bad! We’ll have to make it ‘The Tragedy of Errors,’ instead!”

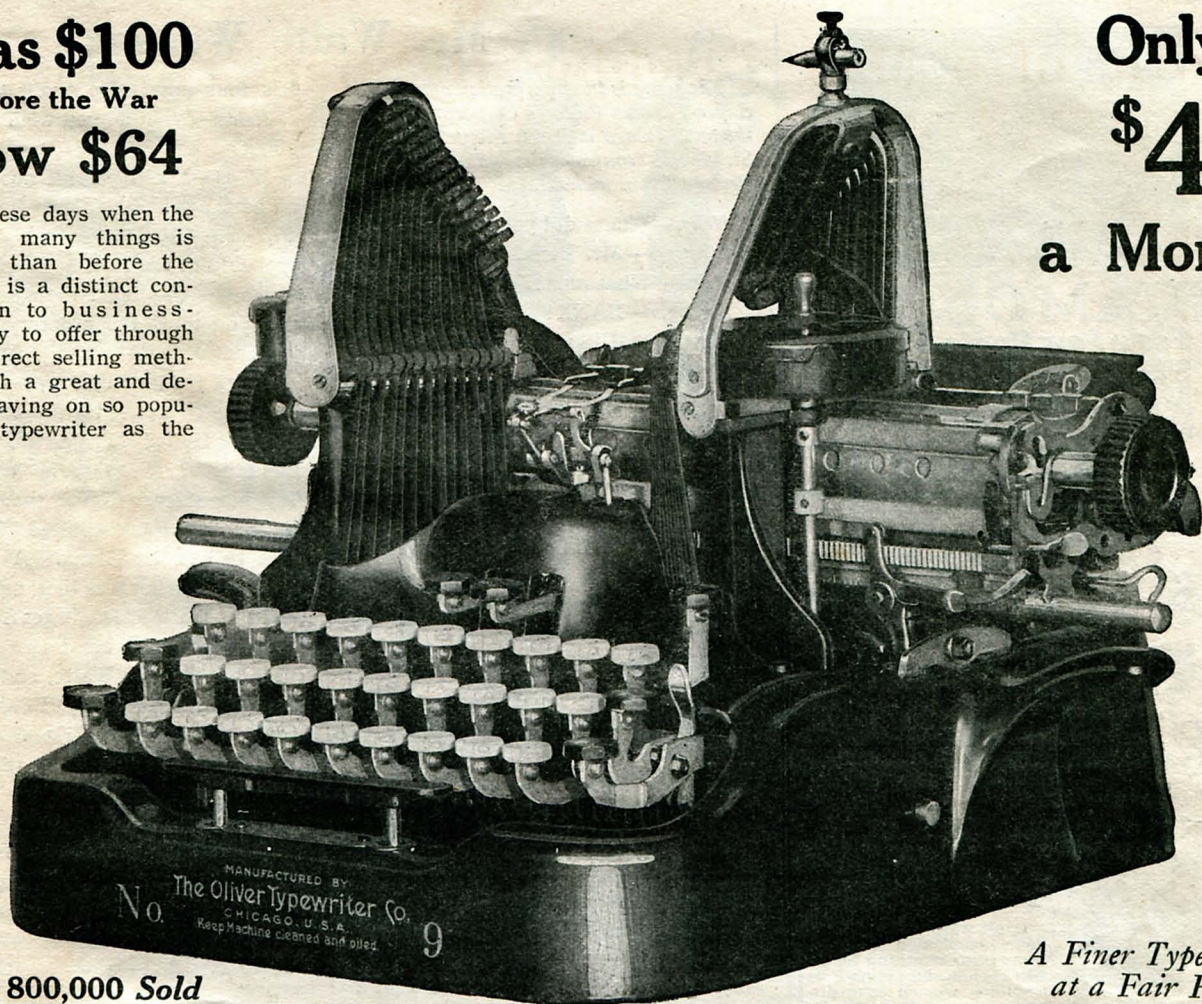
Movie of a Man Teaching His Wife To Skate



Was \$100
Before the War
Now \$64

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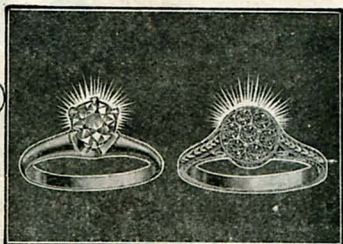
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Mr. Waite Waits

The scene is the information office of the Super-Famous Pictures Corporation. At the switchboard is Helen Menn, who, like St. Peter, controls the gate. Enter a stranger from without.

Helen—Whom did you wish to see?

Stranger—Mr. Banx.

Helen—What name?

Stranger—BANX!

Helen—YOUR name is—

Stranger—Waite.

Helen—You'll have to wait, Mr. Waite. Have you an appointment?

Waite—Of course. For two o'clock. It's two-thirty now. He ought to be here.

Helen—What did you wish to see him about?

Waite—About some business.

Helen—Does he expect you?

Waite—Certainly! I had an appointment. It's very important!

Helen (convinced)—He's probably in the cutting room. I'll ring. (She rings the cutting room.)

Helen (after a pause)—Not there! They said to try the property room. (She rings the property room.)

Waite glances at his watch and begins to trim his nails.

Helen—Not in the property room. May be on one of the sets. I'll send a boy. (She sends a boy, who returns eventually.)

Boy—Nuthin' doin'. Have you tried the projection room?

Helen—Projection room's busy. I'll ring 'em later.

Waite—I'm very patient.

Helen—Thank you!

Waite (glancing at his watch for the eleventh time)—Is that line open now?

Helen (coming out of her trance)—Oh, who'd you want?

Waite—Mr. Banx.

Helen—Have an appointment?

Waite—Of course. For two o'clock.

It's four now! He ought to be here.

Helen—What do you wish to see him about?

Waite—I told you all about it over an hour ago!

Helen—Oh, I'm sorry! Well, he's probably in the cutting room.

Waite—You tried the cutting room, and you tried the property room, and you sent a boy—

Helen (brightening up)—I remember! I was trying the projection room.

Hello! Hello! Projection? Is Mr. Banx there? Not there? What's that?

Try his office? Never thought of it! Hello! Mr. Banx's office? Gentleman here to see Mr. Banx. A Mister—a

Mister—What was that name? Oh, Waite! Waite! Don't get fresh, Jack!

I know you've waited two years. I mean his name is Waite, and he wants Mr. Banx. Oh, Lordy, I didn't know!

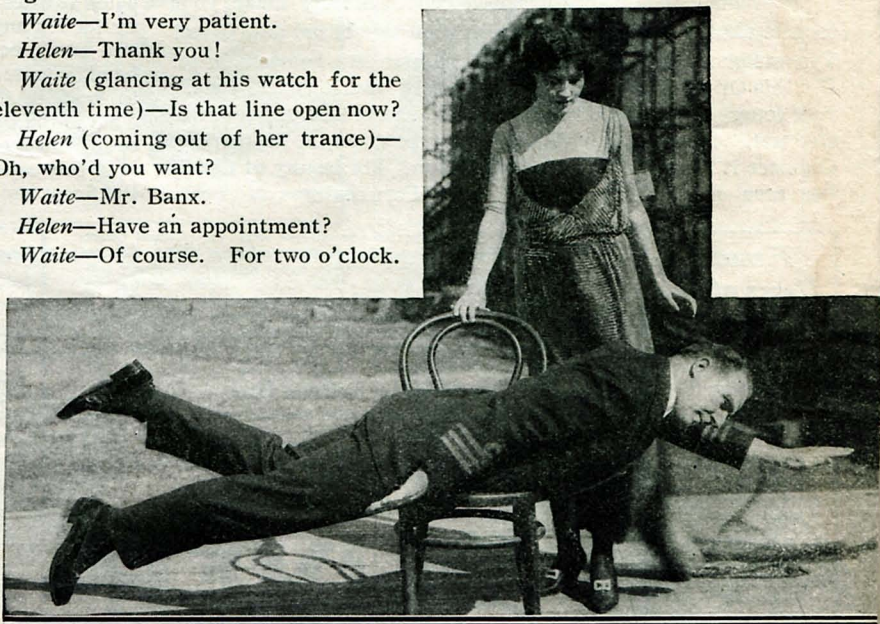
Waite (exhibiting first symptoms of impatience)—I'll go right in. It'll be all right.

Helen (quite mechanically)—Awfully sorry, Mr. Tate, but Mr. Banx isn't with us any more. Left the company three days ago. Have you an appointment?

—Herbert S. Marshutz.

Discouraged Teacher—Willie, what will you do when you grow up if you don't learn to spell?

Willie—Write titles for movin' pictures.



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My friends all think it wonderful how I learned to play in such a short time. I regret that I didn’t hear of your school long ago. Mrs. W. Carter, 2208 Cass Ave., St. Louis.

I am more than satisfied with the lessons. They are much better than a private teacher. I certainly admire the way you take pains to explain everything in them. I wouldn’t go back to my private teacher if I were paid to. Julian L. Piccat, Stepney, Conn.

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Buster Keaton autographs a photograph for an admirer. He has that quality rare in a man; the knack of knowing how to wear clothes gracefully.

It Was Time To Go

A moment before the leading man was to be hurled from the cliff into the sea, two hundred feet below, he began rearranging his tie. He then further delayed proceedings by smoothing his hair and brushing imaginary specks of dust from his clothing.

The director threw up his hands in disgust, and the gentleman, noting his displeasure, suavely asked:

"Have you any objection to my improving my appearance?"

"My dear sir," replied the director, with freezing politeness, "your appearance has nothing to do with the case. It is your disappearance we are waiting for."

Broke the Record

The motion picture magnate finished reading his daughter's manuscript and handed it back to her. "There is one correct way and about ten million wrong ways to write a scenario," he remarked.

"And I suppose I have selected one of the ten million wrong ways," she mourned.

"I am sorry to have to discourage you, my dear, but it seems to me you have succeeded in selecting all of them."

Wise and Otherwise

Business Man—I know a lawyer who makes \$50,000 a year by simply sitting in a swivel chair and looking wise.

Movie Fan—That's nothing. I know a movie actor who makes four times that much by falling over a chair and looking foolish.

His Duty

Studio Visitor—You say that fierce-looking man is the cutter. What are his duties?

Movie Actor (bitterly)—When I do a piece of work I am particularly pleased with, it is his duty to cut it out of the film.

Film Fun

No. 381—JANUARY, 1921

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James D. Williams

(Continued from page 15)

exhibition. Whatever danger there was is over.

"You see, once a picture is completed, there's no limit to the number of duplicates that may be made from the negative at very little more than the cost of the raw stock. With control of picture theaters in which to show these duplicates, the favored few could have throttled competition. That would have been bad.

"So I and my associates set about seeing if we couldn't devise a plan that would be fairer to all interests concerned. It was our belief that by eliminating the middlemen, producer and consumer (the audience) could get closer together, to the great gain of both. We began something over two years ago, that is, in December, 1917, as the First National Exhibitors' Circuit, a service on a co-operative plan. We have grown into an association—Associated First National—with a membership of about thirty-five hundred exhibitors. We act as purchasing agents for them; that is all.

"And this is how we do it. Rentals for cities of the first, second and third class, down to the smallest town or hamlet, are reckoned on the paying power of each. The population of the town, the seating capacity of the house, are considered, and the rental is thus arrived at. It took two years of the hardest kind of work by fifteen capable people to collect and tabulate the data necessary for this, but it was worth while. In each case the exhibitor is able, with publicity aids we supply, to work out his own plans for getting his people in, and so make every picture he shows a paying proposition. And on his own account he is at perfect liberty to rent elsewhere pictures he thinks his audiences demand. If we offer a Chaplin comedy or a Charles Ray feature or any others, he will book them on dates open to him, but that will not prevent his booking a Pickford picture when he can get it. The plan insures independence and a fair field. Bad pictures will suffer the fate of barnacles when the ship they're attached to gets into a fresh-water harbor—they just naturally fall off and go down to Davy Jones.

"And don't you think getting everyone working with all the rest for the

best is as likely as any other plan to solve all our problems—trusts, censors and all?"

Avocation

"Movie stars must have a lot of spare time."

"Don't delude yourself. It's quite a task to write an autobiography."

Cautious

Guest—Do the motion picture companies use this hotel for locations?

Clerk—No, sir. Why do you ask?

Guest—I want to make sure that no lions jump on me while I'm in bed.

The Way It's Done

Movie Magnate—How about this scenario?

Director—There's darned little plot in it!

Movie Magnate—In that case hire a big cast, put up elaborate sets, have a lot of full-dress scenes and advertise it as a super-special.

Prudence or Pride

I loved a star and thought to
Marry her some day,
But on the screen she sought to
Kiss another jay;
And now I ride in larger cars
And gaze alone on heaven's stars.

Why She Turned Back

The sweet but unsophisticated young aspirant to screen fame advanced timidly to the door of the director's office. The great man was issuing orders for the day, and this is what she heard:

"Cut off the last foot of 'Lorna Doone,' 'shoot' Bessie Beauty at sunset, tell the news weekly editor to 'kill' Senator Spoof and Mlle. Carmencita, hang 'Richard Carvel' in the drying room, cast Antoinette Auburn in 'The Lion's Den,' and run off 'The Girl Outside.'"

Another Growl

She takes her dog to the picture shows. She says the smart pup really knows The actors and the plots by heart. At that, he needn't be so smart.

The Chance of a Lifetime

With manly strokes the movie star swam out into the surf.

When he was three hundred feet from shore, he suddenly made a porpoise dive.

And immediately three hundred young women, who had been watching him breathlessly, swam to his rescue.

At the Movies

By Richard Butler Glanzer

OUT of Nowhere, on the screen,
Smiled a face
Which for years I had not seen
Any place,
Save in mind's-eye memories
Of my past.
Now I had her, oh, the tease!
Caught at last!

Hers the same half-mocking lips,
Downcast gaze
Resting upon finger tips
Which would craze
Any man they chanced to touch.
They did me;
For I kissed them, got in Dutch,
Was "too free!"

Now—what matter does it make
Whose she is?
Is it really her mistake
Being his?
Had I acted still more free,
Who can say
She might not now smile at me
Every day?

Feared the Worst

Camera Man—The director tells me
we're going to film the landing of the
Pilgrim Fathers. What part do you
suppose he'll give you?

Curly the Cowboy (gloomily)—I dun-
no. But judging from the fool parts
I've had to play lately, I wouldn't be
none surprised if I'd have to be the
gangplank.

A Mere Trifle

Physician—You have a broken leg,
three fractured ribs, a dislocated arm
and bruises and abrasions too numerous
to mention. Your injuries will keep
you in bed at least two months.

Mr. Flopper (the movie hero)—Two
months nothing! I can sleep 'em off
in twenty-four hours.

No Doubt of It

Interviewer—I met your leading man,
Mr. Knowitall, as I came into the
studio. Don't you think he is a very
finished artist?

Director—I don't think anything
about it. I know it. I just discharged
him.

Poor Work

The movie director's last words were
characteristic of him.

What were they?

"Rotten!" he yelled to the automo-
bilist who fatally injured him. "Rot-
ten! Now, try that over again and see
if you can't kill me instantly."

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In Magazine and Newspaper Illustrating

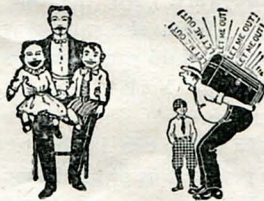


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Brother says, "How about Film Fun, Sis? Aren't you most finished?"

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Why People Go to the Movies

By Russell E. Smith

I HAVE discovered why people go to the movies.

Oh, yes—I know! I, too, used to think that they went to see the latest in filmy flickers, but I was wrong. They don't.

Those two ladies just behind you—take them, for instance. (Take 'em for nothing, and take 'em *far*, say I!) They didn't come to the movies to see them; not they! They came to tell each other how Mamie—you know, she used to live next door to us, the one with the wart. No, not the house—Mamie! Well, she ran away with a drummer, and do you know, her mother went to New York to look for her and found her—

I defy those two ladies to tell me whether *she* got *he* or not in the last ten feet. Incidentally, those two ladies always sit right behind you, no matter where you sit. There may be space in all directions vacant, but they always sit right behind you. Someone tell me!

And that large lady with the little boy over two or three seats to the left. She came not to see them, but to expound them for the equal benefit of the little boy and the surrounding multitude. Every title that is flashed on the screen has "What did that say?" as a concomitant, being supplied, of course, by the little boy. You wouldn't have minded it if the company had supplied it. You could stand it repeated in *white* letters, but not in *whining* ones. Mother—one always supposes it is a mother with the young one; no one but a mother could stand for it—mother repeats the titles almost correctly, allowing for the deficiency in her pronunciation. Poor woman, we can't all go through high school, can we? One almost—I say, *almost*—feels sorry for her when the picture is one of those—well, a trifle—er—you know—and the titles in some of the more torrid moments are a speck—er—well, when small son wants to know what *they* said, mother is put to it to translate for the benefit of the boy its true meaning abridged for youthful morals!

Then the gentleman with the aged and shortsighted relative—he is a treat! We know, unless we are deaf, what *he* came to the theater for. He came to give oral elocution lessons to his associate. He reads the titles to aged relative aforesaid, and the latter being a

little deaf as well as shortsighted, the effect is entrancing. The interpreter is a motorman by profession, and at a performance of one of Griffith's masterpieces, his rendition of the more poetic lines flashed across the sheet—well, 'tis better I say no more. I exhausted my vocabulary at the *last* encounter!

Behind one always sits a person who is saving gymnasium rental by using the backs of the adjacent chairs for his daily exercise. He leans on them, pulls them away from your back, twists them and savagely wrestles with them all through the passage of the screen drama.

Another near by—they are always *near* by one—practices his dancing lesson in time to the music of the accompanist down near the screen. He has a great deal of difficulty in keeping up with the music at times, when the latter changes tempo to fit the various scenes as they flash by, and he then gives up in disgust. He usually emphasizes his disgust with the unfeeling musician by kicking the back of one's chair.

Then the lady with a voice (of a sort), who goes to the movies to carol along with the music in company with the one-stepper just mentioned. The execution of both is a consummation devoutly to be wished, if the consuming—preferably by fire—be complete.

One also meets the couple who go to the movies for the same reason that some folks go to the circus, to eat peanuts, the munching of same being unknown in any other place but among the sawdust-arena crowds and in the movies.

Some people go to the movies to show their accompanying friend what they do *not* know about the private lives, loves and divorces of the stars. Some go to the movies—oh, well, they go for every variety of reason except to see the picture, it seems to one who *does* go for the purpose that the theater was built for.

What do *you* go to the movies for?

Regardless of Expense

"We spare no expense in filming our pictures."

"Everything fresh and new, I see."

"Yes; we even use a non-refillable custard pie."

Right Off the Reel

(Continued from page 32)

pecker with him for a visit on location in the petrified forest of Arizona. And that misled woodpecker tried for three days to peck a purely imaginary worm from a tree of so absolutely solid rock that TNT couldn't scratch it!



THE punch in the plot of "The Golden Shower," starring Gladys Leslie, consists of the villain arranging an X-ray light behind the stage in such a manner that its beams shine through her costume and blast her reputation. Cheer up, Gladys! It never blasted it with us! In fact, we applauded so earnestly for an encore, we were ejected from the theater!



YOU may have thought cruelty on the part of directors not so prevalent or severe as "extras" and press agents have intimidated. Well, what do you think of this? A certain director, after stopping the camera and gazing at the hero and heroine in disgust, said bitingly: "You two make love as if you were married."

The Why and Wherefore of the Giggle

(Continued from page 34)

stance, a drama shows the meeting of the hero and the heroine, close-ups of both of them approaching park, incidental stuff of children playing with goldfish, scenic effects of pedestrians passing to and fro, long shot of the park bench, hero and heroine coming together, close-up of them together—and look at your screen footage! If we have a jealous husband and a flirtatious wife, we don't show the psychology leading up to it or any long-winded cut-backs; we just say in the sub-title that he's jealous and she's flirtatious, and start right in with the action. For that reason, it's twice as hard to make comedy as drama."

He paused for breath, but I was ready with another question.

"What is the psychology of a laugh? What do you have to do to get one?"

Mack Sennett threw up his hands in mock despair. "Oh, lady, lady!" he jibed. "You're asking me to put in a paragraph what would take ten volumes to tell. However, briefly, children, animals, pretty girls and grotesque characterizations are the big giggle-getters for slapstick stuff. No, not

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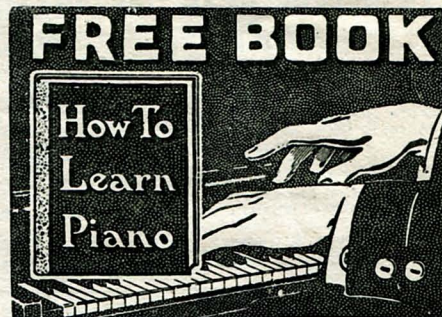


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simple, hand-operated moving picture device which enables you to see, right before your eyes, every movement of my hands at the keyboard. *You actually see the fingers move.* Instead of having to reproduce your teacher's finger movements from MEMORY—which cannot be always accurate—you have the correct models before you during every minute of practice. The COLOROTONE and QUINN-DEX save you months and years of wasted effort. They can be obtained *only from me* and there is nothing else, anywhere, even remotely like them.

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pies," he replied, in answer to a murmured question. "There was a time when one pie was good for one laugh, and ten pies were good for ten laughs; but not now. If they can be used intelligently and cap the climax of the situation, well and good; but constant pie throwing for its own sake is *passee*. That's out. I work animals a great deal, and the more unusual the animals, the better the laughs. Cute babies who can be directed to do simple little things always arouse interest; and for the rest, I rely on the comedy char-

Starting the Weeps With a Music Cue

(Continued from page 37)

Then it appears that the music of the movies, like the cinema itself, is not regulated by rule. As yet it is not even systematized. Perhaps in some future day we will have the casting director making a chart of the actor's psychological reactions to various pieces of music, inquiring solicitously for his favorite sob song, just as he now says, "Juvenile or heavy?" Perhaps, I say. The probability is still a possibility.



Santa Claus is a congenial role for Fatty Arbuckle. The only note of unhappiness is supplied by the automobile, which shows signs of cracking under the strain.

acters, unusual situations and swift action.

"At that, it's hard to find out which stunts are going to create laughs and which ones aren't. Some stunt that will set the studio force rocking with laughter when it's done on the set will fall as flat as a last week's pancake on the screen, while some old gag that has a four-inch growth of beard on it, and that will make the camera man ask you sarcastically what ashcan you got it out of, will be a scream in the picture.

"We necessarily change the stories a good deal, because we're always thinking of new stuff to put in them. And when they're on the screen, it's a wise comedy that knows its own father!"

Naming the Baby

'My babe may be a movie queen When she arrives at sweet sixteen. In preparation for the same, I'll pick her out a movie name.

A Puzzle

Little Willie (at picture show)—Mother, isn't that the same man we saw here on the screen last week?

Mother—Yes, dear.

Little Willie—And the week before at the Rivoli?

Mother—Yes, Willie.

Little Willie—Gee, and he has a different wife every time! I don't see how he stands the H. C. L., do you?

A Railroad Movie

THE girl—she is usually a telegraph operator—is seen at her job. She wears a short skirt, because girl operators in the movies must wear short skirts—they have so much work to do with their limbs and feet before they can be “passed by the Board of Censors.”

A couple of trains go by, just to prove that it is a railroad drama.

The conductor of No. 7 comes in to have a chat with Gladys, the operator.

No. 7 pulls out, leaving Gladys alone. Gladys “registers” horror as the telegraph ticks the news that thieves have captured a car of waste paper attached to a local freight. The car is coming downgrade, thieves and all, and it is too late to warn No. 7.

Gladys runs out and looks up the track. Gladys runs twice around the platform, proving beyond doubt that they are silk.

View of No. 7 on its unsuspecting way. It whistles realistically, the man at the piano pausing long enough to blow on a little tin trumpet, like Willie will get for Christmas.

View of runaway freight car, thieves hanging on desperately.

No more hesitation for Gladys. She lifts a five-hundred-pound handcar onto the track and starts it off in the teeth of the wind. Gladys is rather shapely, although it is terrible to notice such things when No. 7 is in peril.

Gladys discards handcar and jumps on bronco. For a girl comparatively plump, she has rather prominent kneecaps, don't you think? However—

A perfectly thrilling ride across country, the railroad fortunately having more curves than a watchspring. It is—pray heaven—possible to ride four miles in a straight line while the train is going forty around double reverses. On, bronco!

View of No. 7, still unsuspecting.

View of flying freight car, laden with waste paper. Thieves, one by one, leave their booty and jump for their lives. Car goes on.

Gladys leaps from bronco and jumps in automobile.

Gladys leaps from automobile into motor boat.

Gladys docks motor boat and starts to run toward drawbridge. If you have noticed anything unconventional, please have the courtesy not to mention it. When bent on saving a trainful of lives, a girl has to move.

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Gladys climbs to dizzy height on bridge structure. Well, since you ask me, I prefer plain black myself. But it is wholly a matter of taste, and, besides, this is no time to—

Gladys swings in midair and drops from drawbridge squarely into the tender of Train No. 7, which is just passing. She lands on soft coal, uninjured.

She crawls down to the footboard and tells the engineer of No. 7 for godsake to backup. He does so.

View of runaway freight car.

Gladys leaps from No. 7, now backing nicely, and starts to open the drawbridge. There is nobody around but the audience.

Runaway freight car arrives just in time for an Annette Kellermann dive; it dives and disappears. No. 7 is safe!

Gladys boards No. 7, to be taken back to her station, ninety miles away. Really, the conductor of No. 7 should be more careful. That car step is frightfully high and—I think the left one had a darned spot on it.

Back on her station platform, Gladys waves good-by to No. 7 and its grateful crew. What a windy day it is! Gladys is waving all over.

Wouldn't the railroad movie be perfectly grand if they'd only cut out the locomotives and the cars?

He Knew Them

Director—I don't see why you object to the part, Bill. Of course, it's not in your line, but you look great in evening dress and a silk hat. Why, the Bar X boys would be proud of you!

Bill the Cowboy (gloomily)—Do you know what the boys would say if they could see me in this rig?

Director—What?

Bill the Cowboy—They'd say, after it was all over—get that, boss—after it was all over: "Bill was a good cowpuncher, but them movies done ruined him. Where shall we bury the old boy?"

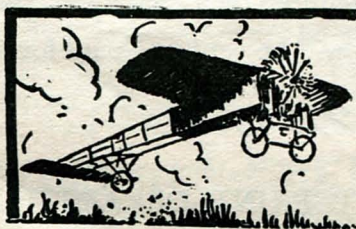
Incongruous Costume

Director—What's the matter there? Is somebody hurt?

Leading Man—Nobody hurt. The leading lady fainted at the sight of Bronco Bill wearing a silk shirt and riding a calico pony.

Heroic

It denotes real histrionic talent when a movie actor can successfully register anger while facing a pretty actress.



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The most wonderful TOY AIRPLANE ever made. No Springs or Elastic to get out of order. Its Scientific Construction makes it do STUNTS impossible for the high priced Toy Airplanes. It LOOPS the LOOP. It DIVES and straightens out again. It GLIDES long distances. It makes TAIL SPINS. It will CIRCLE around a room and return to your hand. Dozens of other Tricks can be done with it either Indoors or Outdoors. You can sell one to all your Boy or Girl friends. Father will play with it for hours. Mother also. By Mail complete with Illustrated directions and Catalog of Novelties for 15 CTS. 3 for 30 cts. \$1.00 per Dz.

UNIVERSAL NOVELTY CO. Dept. 105 STAMFORD, CONN.

The Director—A Substitute for Genius

A GOOD story is everything in motion pictures, according to that eminent authority and motion picture magnet, J. Augustus Applemuss, owner and director-general of Buffalo films—not counting the stockholders, naturally.

We can't give Applemuss too much praise for this courageous stand. For two reasons. The first is that it's the truth, and anyone supplying even a modicum, a mustard seed, of that rare and inestimable element these days is entitled to all the praise he can get. And the second is that everybody else interested in motion pictures says the same thing, and has been saying it ever since Moviedom became what the lawyers call a life in ease—so it wouldn't be fair to the others to give too much praise to this Applemuss.

Agreed, then, that a photoplay is no photoplay at all unless it has a good story.

Applemuss says the story's so important that he'll go to any length to get one, even to the half of his kingdom—say, fifty thousand dollars.

Armed with this interesting and illuminating fact, we step around the corner into the Apollo, H. Lentz, prop.

What luck! A Buffalo film! Now we're going to have a good story!

Do we? Ayes "yes," Noes "no." The nose gets it, unanimously.

But Applemuss paid—living up to his principles—fifteen thousand good iron men for the movie rights to that story, said story having already been done into a book by the esteemed author, Anthony Whoops.

What's the answer? Wasn't Whoops's book a good story, after all? Doesn't Applemuss know a good story when he sees one? Or is the fact about a good story's being all-important not a fact at all, like a door when it's ajar?

A little, probably, of all three. But more important still, the generally overlooked fallacy that no matter how good a story may be, it's no story at all for photoplay purposes unless it's a good story on the screen.

That doesn't mean merely that a story must be of a nature suitable for picture production; a surprising proportion of stories can be transferred acceptably to the screen. It means, primarily, that a good story is made a good story in the telling, and since for photoplay purposes a story has to be completely retold, it will be good on the screen only if it is retold into a good screen story.

Let's pick that apart a little further, for it's at the bottom of all our troubles with mediocre motion pictures.



"This portrait is my living proof

of what I have accomplished for myself, and for thousands of other women now admired and beautiful: women with Lovely Complexions, Hands Beautiful and Figure Beautiful; Free at last from the embarrassment of Pimples, Blackheads, Oily Skin, Shiny Nose, Coarse Pores, Facial Blemishes, Wrinkles and Superfluous Hair."

The above is the statement of Lucille Young herself in announcing the completion of her own booklet "Stepping Stones to Beauty," now being mailed free on request. We quote Lucille Young's own words as follows:

"Beauty is Woman's Birthright. In gratitude for my own restoration and to help others to the happiness which is mine today in possessing a Lovely Complexion and the charms of personal Beauty, I am now prepared to send you complete and without cost my own edition of "Stepping Stones to Beauty," also my own personal letter describing whichever one of the Methods you select and mark on the coupon below.

"My confidential letter will tell you all about the Method you are especially interested in—also contains exact quotations from the Directions; besides Suggestions and Hints—the outgrowth of years of study, all free. The coupon brings this prepaid and free, no matter where you live, in country, town or city. My heart goes out in sympathy to you in your ambition to be beautiful, and you owe it to yourself to be attractive, admired and courted. Write your name and address plainly on the coupon. Remember, check *only the one* Method that you want described—but send no money. This offer is positively guaranteed."

—Lucille Young.



SPOILING THE MOTION PICTURE

Movie Queen (to assistant manager; who dropped glycerin bottle!)—Now see what you've done! You've shed all my tears!

COUPON

F. F. 1

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| <input type="checkbox"/> Skin Bleach Method | <input type="checkbox"/> Special Occasion Beautifier Method |
| <input type="checkbox"/> Figure Beautiful Method | <input type="checkbox"/> Special Method for Acne (Pimples) |
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Look over James S. Metcalfe's theatrical page each week.

Get the "Digest of the World's Humor;" "Bad Breaks;" "With the College Wits;" and the best in the humorous field. Judge is for sale at your nearest newsdealer.

Few people, no matter how much money they control, can walk down the street and hire a Shakespeare or a Kipling or a Barrie. There aren't enough of those birds to go around.

But Applemuss has drifted into the pleasing delusion that by hiring an expensive director, and then buying the rights to a famous novel, he can put a masterpiece on the screen.

If it were only as simple as that!

Suppose Applemuss gives his director this plot: A man falls in love with a girl, who marries another man, unworthy of her. The husband is killed, and the girl, after mistakenly worshipping his memory for years, finds out her mistake and marries the hero.

Obviously, whether or not that story makes a good photoplay depends on the skill with which Mr. Director, aided by his continuity writer and all the rest, pictures it. He must know life and get some of that knowledge into the actions and motives of his characters, in order to make the story human and compelling. Otherwise, his story will be the trite thing you might presuppose from that old and worn plot. Applemuss, likely, would hesitate a long while before he set his director at work making bricks from such poor straw. He'd want a better story than that to start with.

That is, he'd want a better plot, if you told him this one in all its nudity as a mere skeleton, in those few words. He'd feel, and quite rightly, that unless his director were supplied with more material, he'd fizzle on the picture.

But suppose our director were himself one of the great story-tellers of the century. He'd be able to make a great photoplay out of that plot. Griffith took it—with the male and female parts reversed, so that the girl is the hero, while the man marries twice—and made a picture called "True Heart Susie," which in spite of a carelessly handled ending is one of the finest films he ever turned out. Dickens used the plot, just as it stands. Thackeray took it and turned out "Vanity Fair."

Applemuss can screen "Vanity Fair"—but he can't screen Thackeray. And whether or not his screen version of the great novel contains a "good story" will depend almost altogether on the acumen and insight with which he picks his director and collaborators, and the skill and human knowledge of those people themselves.

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Experience unnecessary. Write J. Ganor, Former U. S. Government Detective, 121, St. Louis, Mo.

Trying It On the Dog

CERTAIN leading motion picture producers have adopted an old stunt and invented a new indoor sport—watching people watch movies. The game is called technically a “try-out.”

You start with a couple of hundred thousand dollars, if you can borrow that much. Or less; even fifty or a hundred thousand would do in a pinch. There is not even any rule, if you're fixed the way some of us are and find it hard to stretch your credit beyond a certain point—say, thirty or forty cents—against using your own money instead of borrowing. But this is not usually done.

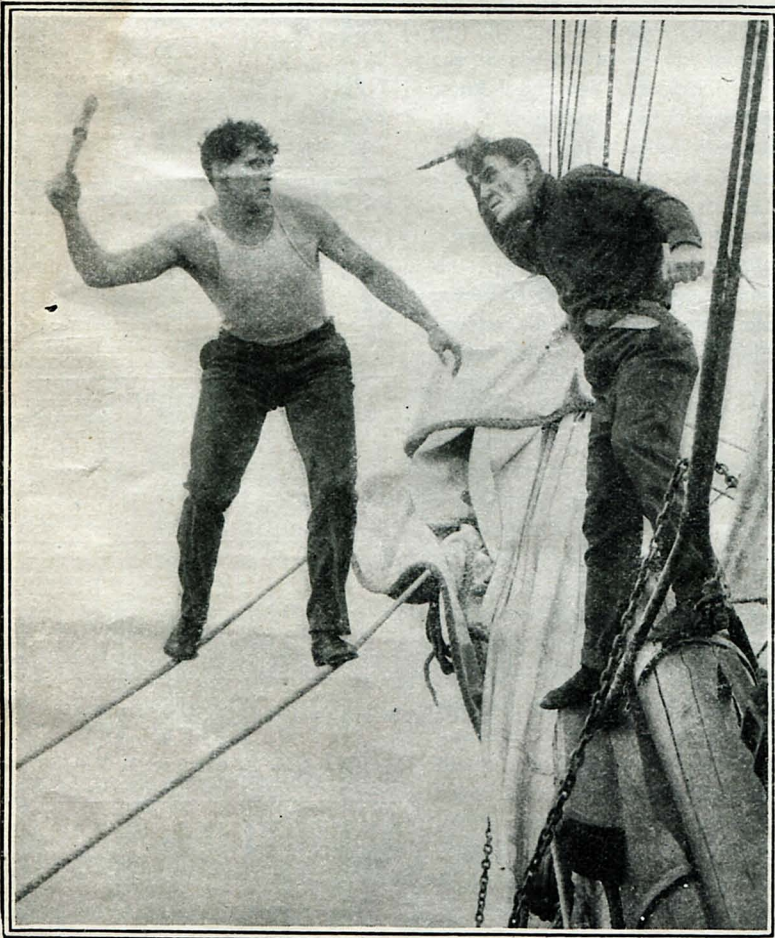
You spend your roll with speed and nonchalance upon your leading lady, your director, assistant director, camera man, assistant camera man, studio manager, assistant studio manager, office boy, assistant office boy, film, more film, still more film, etc., etc.

Finally your picture is written and taken and assembled and cut and titled and praised and tried out. Then you watch the audience.

If the audience shows a tendency to wiggle about in his or her seat, and yawns and coughs and looks up when any more of itself comes in, you lose.

If the audience fails to laugh over the funny spots you've cooked up so confidently, but seems on the whole interested when the Evil Whiskey Smugger gets Ethel alone in the cave and begins tearing her blouse during the wrestling match before Lionel arrives, it's probably a tie.

But if the audience sits quite still as the picture begins, and laughs at the first jokes and doesn't cough during the climax, and leans forward and gets particularly irritated when newcomers have to squeeze past to get into the vacant seats, and applauds frantically when



A life on the ocean wave, as George Walsh and William G. Nally portray it in "The Shark," is not a life to lure a landsman from his fireside. Not any further than the movies, anyway.

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I Will Give You Wealth—Health—and Happiness.

I will take that body of yours and make it physically perfect. I will make a new man of you. I will fill out your chest so that every breath means increased life, purifying your blood and sending vim and vitality throughout your entire system. I will broaden your shoulders, and give you the large muscular arms and legs of an athlete. I will strengthen your back and every vital organ within you. You will be bubbling over with life, having the keen alert brain, the bright flashing eyes and the spring and step of youth. Passers-by will stop and admire you for your physical make-up; and you will be the favorite in both the business and social world—you will be a leader of men, and the good things in life will naturally come your way.

I Challenge the World

If a man stood on the house-tops and shouted to the people that he was the strongest man on earth, it would avail him nothing. Someone would make him come down and prove it. But records speak for themselves. I will gladly show anyone personal letters from the leading strong men in the world today that my course is absolutely the best and the quickest to acquire physical perfection. Come on then and make me prove it—I like it. I have the means of making you a perfect physical specimen of manhood, of making you a successful leader of men. You will be a credit to your community. I have done this for thousands of others. What I have done for them I will do for you. I don't care what your present condition is. The weaker you are, the more noticeable the results. Come on then, start the New Year right.

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“MUSCULAR DEVELOPMENT” IT IS FREE

It tells the secret. Handsomely illustrated with 25 full-page photographs of myself and some of the world's best athletes whom I have trained. Also contains full particulars of my splendid offer to you. The valuable book and special offer will be sent on receipt of only 10c, stamps or coin, to cover cost of wrapping and mailing.

Don't miss this opportunity. Sit right down now and fill in the coupon. The sooner you get started on the road to health the easier it will be to reach perfect manhood. Don't drag along one day longer—mail the coupon today.

Earle E. Liederman

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Dear Sir:—I enclose herewith 10 cents, for which you are to send me, without any obligation on my part whatever, a copy of your latest book, “Muscular Development.” (Please write or print plainly.)

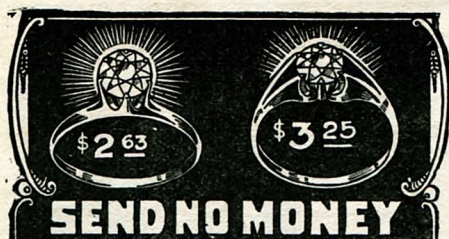
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Latest photograph of
EARLE E. LIEDERMAN
Taken Oct. 10, 1920



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Lionel kicks the spurs into his horse and starts for the cave in a cloud of dust, why, you win in a walk!

A good many photoplay producers have not as yet recognized the obvious advantages of this game. They seem to fear the judgment of those who will eventually judge the picture in any case, and merely invite a few selected friends and critics to a "special showing." Then they can bask complacently in the sunshine of the favorable comment that inevitably results.

But the outside audience has no axe to grind, no manners to remember. It doesn't know what it wants, but it knows when it comes. Also when it doesn't. Individually, you and Mike McGinnity and Wesley Brown and I give little indication of what we think or feel when we watch a photoplay; collectively, we shout our applause or disapproval aloud, for those who have eyes to see or ears to hear—and it's a brave producer who dares come to us at the earliest possible moment and abide by our verdict.

One soon learns to read an audience. Take that interesting but appreciative phenomenon known to science as the cough, for instance. You and I know that we cough only when and where we just naturally have to, and not to express our lack of interest in a photoplay. But watch the audience at the next movie you go to. Each person there coughs just as we do (only louder), when he can't keep from coughing one second more. Yet—marvelous! As the interesting spots in the picture come along, all the coughing dies away; then, as the story sags again, an intermittent chorus of utterly unconscious coughing breaks out all over the house—here and there, like the firecrackers in a small town the night before the Fourth.

Utter absorption in the picture—leaning forward in the seat—these are great signs of a gripping film. Laughter and applause are, of course, more obvious. Unconscious comments, when they can be caught, are most revealing of all. Any producer who heard an old lady apologizing to herself for Charles Ray's ignoring of his home-town folks in "The Busher," "Oh, he's such a boy!" would have been abundantly justified in offering that pleasing young actor a contract running into nine figures on the spot.

But you don't have to be a producer to play the game. Anyone can play it.

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Just watch the audience and listen for comments and revealing sounds. Last night I played it myself, watching "Nomads of the North." I learned the picture would be a box-office success, pleasing all classes moderately, and some classes immoderately, but leaving the "highbrow element" only very mildly impressed.

Screen Scrapple

(Continued from page 42)

THE producer of L-Ko Films was recently enraged because someone criticised his comedies.

"I won't have it!" he roared. "I'll have you understand I make fine pictures. My comedies are not to be laughed at."

And he was surprised because everybody agreed.

J. SEARLE DAWLEY, out on location, was looking for an old-fashioned horse and buggy to use in a picture. At each farmhouse where he stopped,

the farmer would inform him with pride that he could use his new flivver, but that horses were out of date.

Then Dawley saw a decrepit-looking horse in front of a little house, and he approached to the back door to see if he could borrow it. A woman demanded to know with some suspicion why he wanted it, and on being told, she snapped: "No, sir! I never did approve of these here movin' picters, and I'll not have a horse o' mine appearin' in one on 'em!"

THE optimist claims that moving pictures are in their infancy; the pessimist that they're in their senility.

THE interviews with screen actresses reveal to us the fact that few of them have ever been away from the coast. Which is the only way we can account for the atrocious way most of them dress. Garden frocks for the boudoir, boudoir dresses for the drawing room, evening gowns for the after-

No More Wrinkles BEAUTIFUL BUST

Superfluous Hair Vanishes Like Magic. Eyelashes Beautified

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Let this woman send you free, everything she agrees, and beautify your face and form quickly.



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She made herself the woman she is today and brought about the wonderful change in her appearance in a secret and pleasant manner. Her complexion is as clear and fair as that of a child. She turned her scrawny figure into a beautiful bust and well-developed form. She had thin, scrawny eye-lashes and eyebrows, which could scarcely be seen, and she made them long, thick and beautiful by her own methods and removed every blackhead and pimple from her face in a single night.

Nothing is taken into the stomach, no common massage, no harmful plasters, no worthless creams.

By her new process, she removes wrinkles and develops the whole figure plump and fat.

It is simply astonishing the hundreds of women who write in regarding the wonderful results from this new beauty treatment, which is beautifying their face and form after beauty doctors and other methods failed. She has thousands of letters on file like the following:

Mrs. M. L. B. Albin, Miss., writes: "I have used your beauty treatment with wonderful success. I have not a wrinkle on my face now and it is also improving my complexion, which has always troubled me with pimples and blackheads. My weight was 112 pounds before taking your treatment and now I weigh 117, a gain of 5 pounds. Your treatment is a God send to all thin women. I am so grateful you may even use my letter if you wish."

The valuable new beauty book which Madame Clare is sending free to thousands of women is certainly a blessing to women.

All our readers should write her at once and she will tell you absolutely free; about her various new beauty treatments and will show our readers:

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- How to remove blackheads, pimples and freckles;
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- How to quickly remove double chin;
- How to build up sunken cheeks and add flesh to the body;
- How to darken gray hair and stop hair falling;
- How to stop forever perspiration odor.

Simply address your letter to Helen Clare, Suite 1A541, 3311 Michigan Ave., Chicago, Ill., and don't send any money, because particulars are free, as this charming woman is doing her utmost to benefit girls or women in need of secret information which will add to their beauty and make life sweeter and lovelier in every way.

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The Lloyds, Frank and Harold. Didn't know Harold Lloyd had a brother in the movies? He hasn't; Frank Lloyd is no relation. That is why, perhaps, the pair are on such excellent terms.



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noon tea and opera capes for the office is the coasterner's idea of blue blood and wealth and class. The only time the coast actress has the right idea is when she selects a bathing suit.

OF all sad words of tongue or pen, the saddest of these is: "The star will be seen in a dual role."

MARGARET NAMARA appears in "A Moment's Madness." Evidently the producers are cutting the length of productions.

The Confessions of a Flivver

(Continued from page 40)

three times in two months. My license number became known everywhere, and once I bent my fender in a street brawl with a Ford. I was fast going to the junk heap.

Once I made a trip through my home town, and the cars who had gone to Sunday school with me said I was too much of a self-starter, and picked up their wheels to avoid brushing against me, like the cranks they were.

How far gone I was in degradation must be left to the imagination. My pristine coat of paint was tarnished; I was hitting on one and a half cylinders; I developed a cigarette cough in my engine. I no longer took the hills pep-

fully, but staggered up on low. I grew morbid and took to knocking, and I suffered horribly from boils.

And then—ah, that night! I was parked outside a restaurant and was having a flirtation with a wicked Willys-Knight, when along came a shabby-looking Ford, across whose side were painted the words, "The Gospel Car." The people who alighted held a street meeting, and they began singing about "Going to our home on high."

With the words came the realization that I was indeed a sinner, that I was no longer a model—even a used model—car.

The Gospel Ford noticed my agitation and spoke to me of redemption. He said there was still a garage that would welcome me, that would make my carbureter clean and my brake linings firm. He said that even though my taillight was dark, there were bright headlights before me, and as he spoke, I leaked tears of penitence and joy from my radiator.

I am now a changed Flivver. I can once more look a respectable car in the hood. My redemption and repairs date from that blessed night. Even my license number has a different tone. I was stolen that night and sold. I now belong to an undertaker.



Movie directors are thoughtful for the welfare of even the humblest help. Here, "on location," a dummy is receiving nourishment before going over a cliff.

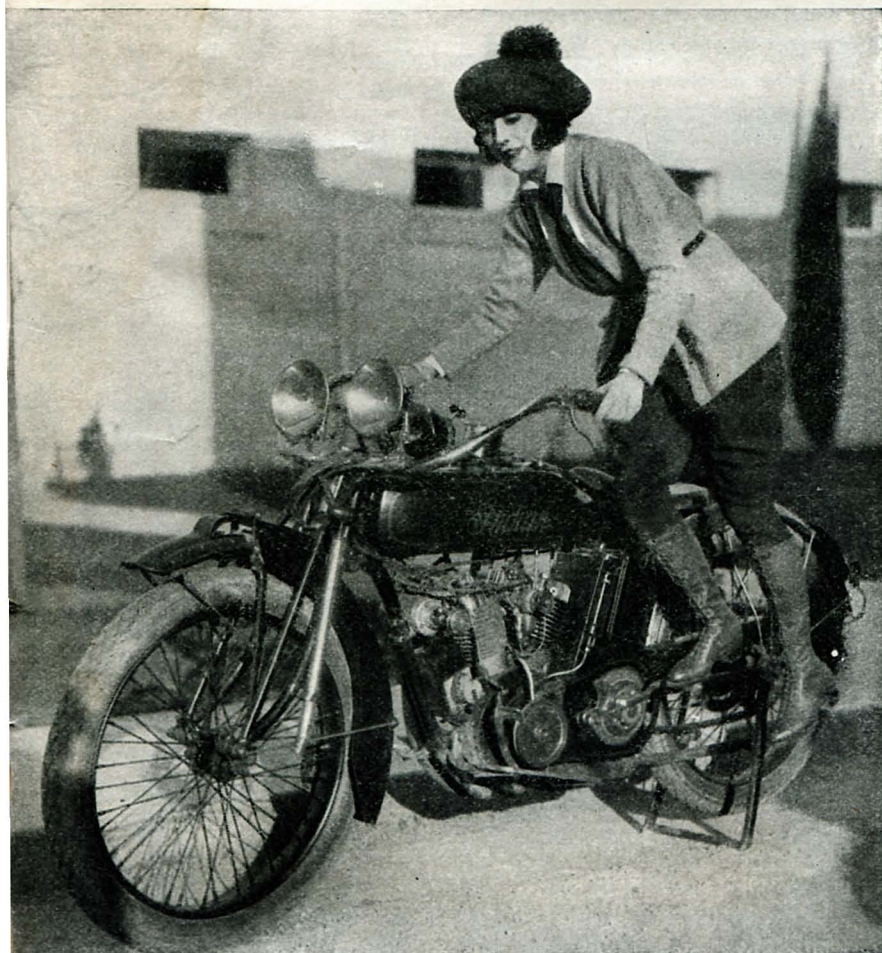
The Woman Behind a Post

"WHY, James Clatterby, whatever made you let them sell you two seats both of which are partly behind a post? And they are away over on one side, where you can't see one side of the stage! When we go to the theater so seldom, it *does* seem to me that I would, if I were you, have a little forethought in regard to where we are to sit.

"Why didn't you think to ask if the seats were behind a post or see to it just where they were? You have only to ask for a diagram of the theater to see one. They are glad to show it to you and— Well, here we are for the whole evening, sitting right behind a post, so that both of us will have to crane our necks away around in order— We won't have to do anything of the sort? Well, I'd like to know why not! The post isn't transparent, and here it is right in front of us! I don't see— What? We have only to sit well over

in our seats to see without the post interfering any?

"Well, will you tell me why there was any need of getting seats that make it necessary for us to sit differently from the way other people sit? They don't have to sit away over to one side in their seats and lean out to see the stage, and we paid as much for seats in this row as they did and are entitled to just as good seats! I think there should be a law forbidding them putting posts in front of seats in a theater. One person has as much right to a good seat as another when both have paid for it. I wish to goodness I had told you not to get seats anywhere near a post. If I were you, I would go out to the box office and enter a complaint or— What? You can go out and have the seats changed? Yes, and pay fifty cents more on each seat, for there are no empty seats in this three-dollar section; and I'm not going to have you pay more



Mabel Normand has to exert her entire weight (ninety-six pounds) in order to start her new road-burner.



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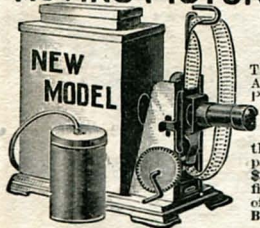
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for a seat, if we have to sit with a solid wall between us and the stage! With sugar at fourteen cents a pound and eggs and flour going up every day, three dollars and a half is more than people in our circumstances ought to pay for theater tickets; but I would as soon remain at home as to sit all evening behind a post.

"I would a great deal rather have had seventy-five-cent seats in the gallery away from a post than these seats down here with a post between us and the stage and— It isn't right in front of us? I guess I have eyes, haven't I? And if this isn't a post in front of us, what is it? Answer me that, will you? And all because you didn't have forethought enough to look at the diagram before you bought your tickets! What! Posts aren't shown on the diagram? Well, you could have asked the ticket seller if there were any posts in front of the seats, couldn't you? When I buy seats for the theater or opera, I know just where they are going to be. They don't sell me seats behind posts nor away over at the end of the gallery! But, manlike, you take any seats they throw down to you and— When did

you ever get seats behind posts before? Well, why didn't you keep on getting them away from posts? It's been only through good luck that you haven't always had seats behind posts or away over at one side where you can't see more than two-thirds of the stage! If we were people who went to the theater two or three times a week, as many of our friends do, it would not make so much difference; but when we go only perhaps once or twice a month, I do think that we should have good seats and— No, you'll not have the seats changed!

"Perhaps if we sit here in discomfort all evening, it will teach you to have a little forethought the next time you buy theater tickets! As I say, if you had only asked the man in the box office to show you the— Sh-sh-sh! The curtain is going up. Aha! you see I was right! At most we don't see more than three-fourths of the stage and— Sh-sh-sh! What horrible seats! If you— Sh-sh-sh!"

A lad who would a-wooing go
Chanced in upon a picture show.
'Twas one of those triangle plays—
He's a Bohemian nowadays.



Director Litson explains the action of one of Booth Tarkington's "Edgar" stories to his child actors on the Goldwyn lawn. Jonny Jones is at the director's right; Lucille Richardson and Buddy Messenger at his left.

The Pulp Paper Pictures

ANY firm, gent or corporation that sets out to be all things to all men at all times is tackling a job that would make even the late Hercules pause and take thought.

For men, like Cæsar's famous tribes of Gaul, differ among themselves. And women—for whom, they say, photoplays are as yet particularly intended—even more so. Consider their plumage.

We look at things differently. With some, the fur grows close above the eyes; with others, the solid ivory dome towers high through the foliage. Hence the Metropolitan Museum and Coney Island, and Republicans and Democrats, and the *Atlantic Monthly* and the *New York Journal*.

But to the young all things are possible, and the movies are still in their sophomore year. So, instead of resigning themselves to the inevitable with a sigh and catering only to a class, as the now venerable periodicals of the country have consented to do, the movies are still, for the most part, shooting into the brown, confidently hoping to bring down the entire flock

Which makes the more conservative exceptions all the more exceptionable and deserving of credit.

Among the magazines there has long been recognized the existence of a class of readers that wants what is known as "popular fiction." Not "highbrow stuff." The numerous all-fiction magazines, generically classed as the "pulp-paper" magazines, have grown into success and prominence through catering to this "popular fiction" class. Each month, each week, they publish an astonishing amount of fiction of the "entertainment only" order that is on the whole amazingly good.

They have the vast advantage of honesty. They are exactly what they pretend to be. One finds in their stories surprisingly few such paragraphs as may be gleaned from the columns of their supposed superiors, where the reaching toward ultra-refinement leads sometimes almost to humor:

"She opened her lips to flay him alive, but he closed them with his own in such a kiss that the twilight world swayed with her—a perfect kiss, soft, slow, gentle, yet prideful withal and commanding. A kiss firm enough to be ardent, yet delicate enough to be modest."

Well, let's think of something else.

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is an ordinary income for a writer, \$150 to \$200 is a very ordinary price for scores of fiction magazines to pay unknown writers for a single story. One national weekly rarely pays less than \$300 for a short story and will pay any amount necessary to get stories it wants.

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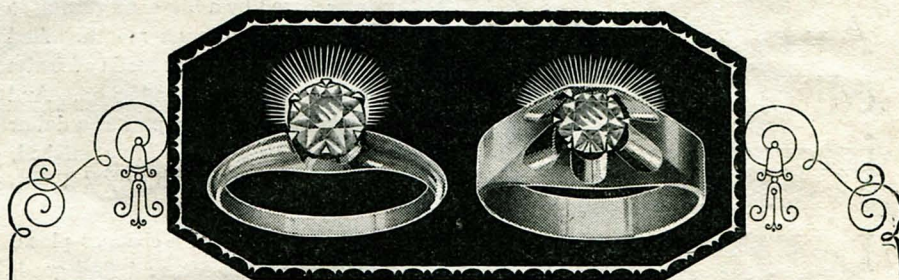
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Who would object to "seein' things" if he saw such things as this Goldwyn director sees when rambling over the keyboard? Victor Schertzinger has a "perfectly grand" piano.

Among the picture producers Universal has been one of the first to come out avowedly as a purveyor of purely popular photoplays, and has been, thereby, decidedly the gainer. Not a little of the strength that has come to the pulp-paper magazines with honesty of purpose has come also to the great Universal Film Manufacturing Company.

Last winter I had an interesting talk with one of the Universal higher-ups.

"You can go into a swell restaurant," he said, "and order a three-dollar dish, that's prepared by a big chef getting so many hundred dollars a month. And with it you have a salad made of fruits that are out of season, and so on. And when it's over, you can puff at a dollar cigar. But still, when you've finished, you may not feel particularly well satisfied.

"Or you can go to a cheaper place, where workingmen eat, and find good, solid food, and plenty of it. Everything well cooked, but nothing fancy. Good meat and potatoes and gravy and vegetables and homemade bread; and you eat until you're—just—full. And when you're done, you're so satisfied, you wouldn't take the world for a gift if they offered it to you on a platter.

"Well, that's what we're trying to do here at Universal—serve good, square meals for those who want 'em. Nothing fancy, but all you want of good, healthy stuff at a reasonable price."

Are the Universal people accomplish-

ing that purpose? I'm inclined to think they are, and mighty creditably, too. They've chosen the "popular fiction" field as their own and turned out a long and steady ribbon of film calculated to give good, clean, healthy entertainment, cheap. Sure, the villains vill and all the heroes are beautiful! And in moments of great emotion the lovely ladies' beautiful bosoms heave and fall like the ground swell of the great South Sea doing a double-quick. But why shouldn't they? The pure-food laws have never attempted to stop the making of cheap relishes; they merely insist on the proper label. And are the evil "heavies," after all, a bit less real or convincing than, for instance, the British nobleman in "The Right To Love," who openly sides with his mistress against his wife in his own home and coldly plots said wife's disgrace?

Laugh at "cheap films" all you want to, you who worship the great A in art; but remember the final lines of Kipling's "Three-Decker":

"Go tinker up your engines—you know your business best;
She's taking tired people to the Islands of the Blest."

Willing To Help

Studio Manager—The leading lady wears \$20,000 worth of gowns in this picture.

Curley the Cow-puncher—Well, if that doesn't get her past the censor, tell her I'll lend her my saddle blanket.

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Judge is the champion gloom chaser of to-day. It publishes more clean, wholesome, health-giving laughs than any other publication in the land. To list those who contribute original humorous text and pictures is to call the roll of the laugh-producers of America. To this unequalled array it adds the only complete review of the world's best laughs—the best from the foreign and home funny papers, carefully selected each week for Judge readers. The "Digest of the World's Humor" is, say many members of the Great Judge Family, worth all it costs to join. Then there are the "Bad Breaks," and the "College Wits," both mirth-compelling features found nowhere else. But we won't stop to enumerate all the good things and there are a lot of 'em.

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